REPORT
OF THE COMMITTEE ON FOLKSONG
OF THE POPULAR LITERATURE SECTION
of the
MODERN LANGUAGE ASSOCIATION
OF AMERICA

COMMITTEE

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APPOINTMENT AND FUNCTION OF THE COMMITTEE

THE present committee on folksong was appointed three years ago by Professor Ralph S. Boggs, of the University of North Carolina, who at that time was Chairman of the Popular Literature Section of the Modern Language Association of America. The function that was assigned to the committee was both broad and indeterminate; namely, to survey the field of ballad collecting and folksong collecting in this country, to try to discover what is being done in the different sections, and to make any form of report or recommendations that might serve to coordinate the various activities and improve the efficiency of the results of the collecting agencies. Adequately to cover such a field as this would require a permanent organization, with headquarters and archives, and a paid personnel of specialists and workers.

None of these did the committee have. We have carried on the work without any financial assistance for operating expenses; we have held three committee meetings in connection with the Modern Language Association meetings in Philadelphia in 1934, Cincinnati in 1935, and Richmond in 1936. The chairman and the different members have carried on a wide and varied correspondence with one another and with different folklore agencies, organizations, collectors, and societies throughout this country and in Canada.

We have had the cooperation of the two following committees appointed for the purpose:

From the American Folklore Society:
George Lyman Kittredge, *Harvard University*
Archer Taylor, *University of Chicago*
Martha Beckwith, *Vassar College*

From the South Atlantic Modern Language Association:
A. P. Hudson, *University of North Carolina*
Ralph S. Boggs, *University of North Carolina*
Frank C. Brown, *Duke University*
Alton C. Morris, *University of Florida*
Maud Minnish Sutton, *Lenoir, N. C.*
Reed Smith, *University of South Carolina*

In addition to these committees we have corresponded with and sought the advice of many of the leading folksong collectors and ballad enthusiasts in the country. Among these were

Professor H. M. Belden, *University of Missouri*
Ruth Benedict, *Columbia University*

Appointment and Function of the Committee

Gordon Hall Gerould, *Princeton University*
R. W. Gordon, *6400 Georgia Ave., Washington, D. C.*
Mellinger E. Henry, *Ridgefield, N. J.*
S. B. Hustvedt, *University of California at Los Angeles*
Louise Pound, *University of Nebraska*
H. L. Ridenour, *Baldwin-Wallace College*
Stith Thompson, *University of Indiana*

In dividing the country into sections for ease of handling, the following assignments were made:

New England.....Phillips Barry
North Atlantic States.....Martha W. Beckwith
Southern States....{....Arthur Kyle Davis, Jr. / A. P. Hudson, Reed Smith}
Middle West.....H. L. Ridenour

The publication of the following sections of our report was made possible by two helpful pieces of cooperation: first, a grant of $100.00 from the Research Committee of the Modern Language Association of America; and, second, the willingness of Professor Alton C. Morris, his editorial associates, and the University of Florida, to print the report in the second issue of the *Southern Folklore Quarterly*.

To these cooperating agencies in special, as well as to the other helpers and correspondents who have given freely and cheerfully of their time and effort, go the sincere thanks of the committee.

SUGGESTIONS AND RECOMMENDATIONS OF THE COMMITTEE

From their three-year survey of conditions in the ballad and folksong field, the committee offers the following suggestions and recommendations.

1. The finding, recording, and publishing of all types of ballads and folksongs discoverable in America and the encouragement and prosecution of this work with the aim of publishing eventually a complete and authoritative American collection of (1) Old-World ballads and songs, and (2) native American ballads and songs. The contribution of Canada should not be overlooked.
2. The consideration of establishing a National Academy of American Folksong, in which the resources and efforts of scholars and critics would be combined with the resources and efforts of musicians. Each of these groups needs the cooperation of the other, and each group can contribute something that the other group cannot.
3. The establishment of a closer relationship with the English Folksong Society and similar organizations in Canada, England, and Scotland.
4. Encouraging and aiding the publication of the many good collections of ballads and folksongs now in the possession of various collectors and organizations.
5. The continuation of the policy of publishing the names, addresses, and items of the many folksong collectors and enthusiasts in this country. The last section of this report marks a serious attempt to begin this important work.
6. The encouragement by all possible means of the objective and permanent recording of songs on metal discs. See John A. Lomax's article on this important point, page 57 of this report.
7. The encouragement of the recent increasing stress that is being placed on music in recording and discussing ballads and folksongs.
8. The investigation, as possible sources of valuable material, of projects sponsored by the Works Progress Administration—such as State Guide Books, Federal Writers' Projects, and the Federal Music Projects.
9. If and when the Library of Congress suggests a feasible plan of cooperation, to encourage the filing there of originals or copies of records, unpublished texts, and manuscripts under whatever suitable safeguards and restrictions the individual collector may desire.

DR. GEORGE HERZOG'S REPORT ON RESEARCH IN PRIMITIVE AND FOLK MUSIC IN THE UNITED STATES FOR THE COMMITTEE ON MUSICOLOGY OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

Not long after the Folksong Committee began its work there appeared in its first form the admirable report of Dr. George Herzog for the Committee on Musicology of the American Council of Learned Societies. In its final form this report was published as *Bulletin No. 24,* April, 1936, of that organization.[1]

The first part of this report, pages 3-44, deals with Primitive Music; the second part, pages 45-97, deals with Folk Music in the United States. Thus, to the great pleasure of our whole committee, we found that a large and difficult part of our field had already been so thoroughly covered that there was no need to go further in that direction. Dr. Herzog's report, therefore, was taken as the point of departure for the present report, and any form of duplication was carefully avoided.

Our committee thinks it advisable, therefore, to reproduce here the table of contents of that part of the Herzog report that deals with Folk Music in order that persons interested may see the range of topics covered and secure the report itself if desired.

Folk Music

The study and its problems

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[1]Copies may be obtained from the Executive Offices of the Council, 907 Fifteenth Street, Washington, D. C., at a cost of twenty-five cents a copy.

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In detail our committee wishes to call special attention to the following sections of the Herzog report, which ballad and folksong collectors and critics will find particularly useful:

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A GLANCE AT THE BALLAD AND FOLKSONG FIELD

by Reed Smith

1. EXTENT AND VARIETY OF THE FIELD

IN 1806, Washington Irving as a young man of twenty-three helped to found the magazine *Salmagundi.* Its announced purpose was "simply to instruct the young, reform the old, correct the town, and castigate the age." Except for a trifling difference in years and an admonitory intent, Irving's aim and that of the committee on folksong would seem to be not unlike.

To speak seriously, the field of American folksong is dauntingly large and complex. Perhaps the best mental snapshot of its extent and variety can be gained from a late bibliography of American folksong, that compiled by Harold W. Thompson of the New York State College for Teachers and appended to *American Ballads and Folk Songs,* issued in 1934 by John A. and Alan Lomax. This bibliography contains 120 entries, all published since 1900, 82 of which have been published in the last dozen years. Of these, seven books deal exclusively with what we may conveniently call the Child ballads; thirty-two with native American songs and ballads; twenty with both Child and native American material; thirty-three with negro songs; nine with Indian songs; and three each with French and with Spanish songs recorded in America.

All of these combined make a formidable terrain to invade. Nor does the prospect become less formidable when we add other imported folksong elements, such as the Irish, the Swedish, the Polish, and the Norwegian. Couple with this the fact that certain of the varieties mentioned above, particularly the native American and the negro for instance, are folksong microcosms in themselves, each requiring careful analysis, division, and definition, and we can begin to realize the magnitude of the task that faces folksong collectors, critics, and editors in this country.

2. INDIVIDUAL SURVIVALS

Up to about ten or fifteen years ago, insofar as Old-World or traditional ballads are concerned, the totals of American survivals stood at the following figures:[1]

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[1]See Reed Smith, *South Carolina Ballads,* Cambridge, Mass., 1928, pp. 169-174.

New England	24
The South, particularly the Southeast	68
The United States	87
Canada	15
North America	90

Then came a brief lull in ballad-collecting activities, which led some of us mistakenly to believe that the American tale, in the Chaucerian sense, was about told. Since that time, in the last six or eight years, there have appeared many folksong collections with tunes and several books of ballad criticism. This large amount of new material makes a valuable addition to our available stock of survivals, so that the present table of individual Child ballads recovered in America stands at the gratifying totals listed in the following section.

For some years I have been interested in the occurrence and recurrence of Old-World ballads in America. Lists of American ballad survivals have been compiled and published from time to time.[2] From these lists can be seen both how the totals have grown from year to year and what ballad collectors have discovered the various items.

Since the last ballad table, which was put together about a year ago and which was published in the March, 1937, issue of this journal, several new discoveries have been made. From Virginia, Professor Arthur Kyle Davis, Jr., announces two ballads new in the United States: Child 19, "King Orfeo," and Child 90, "Jellon Grame;" likewise one ballad not hitherto found in the South: Child 279, "The Jolly Beggar." From the Maine District, which includes a part of the border of New Brunswick, Canada, Phillips Barry reports one ballad new in the United States: Child 24, "Bonny Annie." From New Jersey, Mr. Herbert Halpert announces one ballad new in the United States but previously found in Canada: Child 78, "The Unquiet Grave." From Virginia, Dorothy Scarborough reported Child 46, "Captain Wedderburn's Courtship," previously found in the United States but new in the South.

The addition of these ballads to existing figures gives the following totals:

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[2]See "The Traditional Ballad in the South," *JAFL*, XXVII, pp. 55-66; "The Traditional Ballad in the South During 1914." *JAFL*, XXVIII, pp. 199-203; *South Carolina Ballads*, Cambridge, Mass., 1928, pp. 169-174; "The Traditional Ballad in America," *JAFL*, XLVII, 1934, pp. 64-75; "The Traditional Ballad in America, 1936," *Southern Folklore Quarterly*, I, 1, pp. 13-17.

New England (including New Brunswick, Canada)	79
New England (excluding New Brunswick, Canada)	67
The South	86
The United States	107
Canada	53
America	117

Besides these 117 Child ballads there are definite traces, fragments, and analogs of perhaps a dozen more. In all, then, between 125 and 130 of the Old-World ballads listed and recorded in the Child collection, or in other words, more than 40 per cent., give evidence of having taken root fleetingly or firmly in American soil.

THE AMERICAN BALLAD LIST, 1937

Starred ballads are *not* found in the South.

The ten italicized ballads are found in Canada but not in the United States.

Number in Child		Number in Child	
1	Riddles Wisely Expounded	36	The Laily Worm and the Machrel of the Sea
2	The Elfin Knight	37	Thomas Rhymer
3	The False Knight Upon the Road	*39	Tam Lin
4	Lady Isabel and the Elf-Knight	*40	The Queen of Elfan's Nourice
7	Earl Brand	43	The Broomfield Hill
10	The Two Sisters	*45	King John and the Bishop
11	The Cruel Brother	46	Captain Wedderburn's Courtship
12	Lord Randal	49	The Two Brothers
13	Edward	51	Lizzie Wan
14	Babylon, or, The Bonnie Banks o Fordie	53	Young Beichan
17	*Hind Horn* (New Brunswick and Newfoundland)	54	The Cherry-Tree Carol
18	Sir Lionel	56	Dives and Lazarus
19	King Orfeo	58	Sir Patrick Spens
20	The Cruel Mother	62	Fair Annie
24	Bonnie Annie	65	Lady Maisry
26	The Three Ravens (The Twa Corbies)	66	Lord Ingram and Chiel Wyet
*27	The Whummil Bore	68	Young Hunting
31	The Marriage of Sir Gawain	73	Lord Thomas and Fair Elinor

Number in Child	
74	Fair Margaret and Sweet William
75	Lord Lovel
76	The Lass of Roch Royal
77	Sweet William's Ghost
78	The Unquiet Grave
79	The Wife of Usher's Well
81	Little Matthew Grove (Little Musgrave and Lady Barnard)
83	*Child Maurice* (Newfoundland)
84	Bonny Barbara Allen
85	Lady Alice
87	Prince Robert
88	*Young Johnstone* (Nova Scotia)
90	Jellon Grame
93	Lamkin
95	The Hangman's Tree (The Maid Freed from the Gallows)
*96	The Gay Goshawk
99	Johnie Scot
100	Willie o Winsbury
105	The Bailiff's Daughter of Islington
*106	The Famous Flower of Serving-Men
110	The Knight and Shepherd's Daughter
*112	The Baffled Knight
114	Johnie Cock
118	Robin Hood and Guy of Gisborne
120	Robin Hood's Death
125	Robin Hood and Little John
126	Robin Hood and the Tanner
129	*Robin Hood and the Prince of Aragon* (New Brunswick)
*132	The Bold Pedlar and Robin Hood
139	*Robin Hood's Progress to Nottingham* (Nova Scotia)
*140	Robin Hood Rescuing Three Squires
141	Robin Hood Rescuing Will Stutley
155	Sir Hugh, or, The Jew's Daughter
*156	Queen Eleanor's Confession
162	The Hunting of the Cheviot
164	King Henry Fifth's Conquest of France
167	Sir Andrew Barton
170	The Death of Queen Jane
173	Mary Hamilton
*178	Captain Car, or, Edom o Gordon
181	The Bonny Earl of Murray
183	*Willie Macintosh* (New Brunswick)
*187	Jock o the Side
*188	Archie o Cawfield
199	The Bonnie House o Airlie
200	The Gypsie Laddie
201	Bessy Bell and Mary Gray
208	Lord Derwentwater
209	Geordie
210	Bonnie James Campbell
*213	Sir James the Rose
214	The Braes o Yarrow
217	*The Broom of Cowden Knowes* (New Brunswick)
218	The False Lover Won Back
*219	The Gardener
221	Katherine Jaffray
225	*Rob Roy* (New Brunswick)
226	Lizzie Lindsay
233	*Andrew Lammie* (Nova Scotia)
236	*The Laird o Drum* (New Brunswick)

Number in Child		Number in Child	
240	The Rantin Laddie	278	The Farmer's Curst Wife
243	The House Carpenter (James Harris, or, The Daemon Lover)	279	The Jolly Beggar
		*279A	The Gaberlunzie Man
		*281	The Keach i the Creel
248	The Gay Cock, or, Saw You My Father?	283	The Crafty Farmer
		286	The Sweet Trinity (The Golden Vanity)
250	Henry Martyn		
*252	The Kitchie-Boy	*287	Captain Ward and the Rainbow
267	The Heir of Linne		
272	The Suffolk Miracle	289	The Mermaid
274	Our Goodman	293	John of Hazelgreen
275	Get Up and Bar the Door	295	The Brown Girl (not "Fair Sally")
277	The Wife Wrapt in Wether's Skin	299	Trooper and Maid

3. BULK OR MASS SURVIVALS

Practically every one of the recently published folksong collections are valuable, but six in particular seem to be typical of the best methods of modern editing and to be worthy of special mention:

(1) John A. and Alan Lomax, *American Ballads and Folk Songs,* 1934. Two hundred and seventy texts and two hundred and nineteen tunes, mainly of negro origin.

(2) Arthur Kyle Davis, Jr., *Traditional Ballads of Virginia,* 1929. Six hundred and fifty variant texts and a hundred and forty-eight tunes.

(3) Phillips Barry, Fannie Hardy Eckstorm, and Mary Winslow Smyth, *British Ballads from Maine,* 1929. Two hundred twenty-four variant texts and ninety-two tunes.

(4) Cecil J. Sharp, *English Folk Songs from the Southern Appalachians,* edited by Maud Karpeles, two vols. Two hundred and seventy-three songs and ballads with 968 tunes, 368 being traditional ballad airs.

(5) Arthur Palmer Hudson, *Folksongs of Mississippi and Their Background,* 1936. Twenty-seven traditional ballads in 39 variants, 32 other imported ballads and songs, 67 folksongs chiefly of American origin, and 31 jocose, dialogue, and nursery songs—a total of 157 different items in all. No tunes.

(6) Dorothy Scarborough, *A Song Catcher in Southern Mountains: American Folk Songs of British Origin,* 1937. Thirty-two

traditional ballads in 78 variants and 16 other narrative songs, 38 other songs in 108 variants—a total of 86 different items. A hundred and thirty-two tunes.

In the five last named collections, with duplicates counted, there are 249 traditional ballads in 1,359 variants and 654 tunes. These are remarkable totals. In detail, in the Virginia volume, there are 17 ballads existing in 10 or more variants. In the Maine collection there are 2 ballads in 10 or more variants. In the Sharp-Karpeles collection there are 19 ballads existing in 10 or more variant tunes. In the West Virginia collection, which appeared in 1925, there are 5 ballads existing in 10 or more variants. In the Mississippi collection there is one ballad existing in 16 variants.

Again speaking numerically, these five groups of the most prevalent ballads in these five collections add up to a total of 687 variants, an average of between 15 and 16 variants for each ballad.

The six ballads most prevalent in New England are these:

Child 2	The Elfin Knight
4	Lady Isabel and the Elf-Knight
12	Lord Randal
81	Little Musgrave and Lady Barnard
84	Bonny Barbara Allen
200	The Gypsy Laddie

The eight ballads most prevalent in the South are these:

Child 4	Lady Isabel and the Elf-Knight
12	Lord Randal
73	Lord Thomas and Fair Elinor
75	Lord Lovel
84	Bonny Barbara Allen
95	The Hangman's Tree
243	The House Carpenter

Of all ballads "Bonny Barbara Allen" leads throughout America in the number of variants and of tunes. In the collections just referred to, for example, together with that from South Carolina, there are 106 texts and 39 tunes, duplicates and variants being counted.

Its wide American prevalence is, of course, not due entirely to oral tradition, for it has appeared in many old printed songbooks, first in *The American Songster,* issued at Baltimore in 1836, and repeatedly since then.

Facts like these should be taken into account in evaluating the ballad tradition, for next in importance to knowing that any given ballad has been found at all in America is knowing how widely and numerously it exists.

4. THE TRADITIONAL BALLAD IN CANADA

Canada has made interesting gains in the last few years. The increase from 15 traditional ballads in 1928 to the present total of 53[3], besides many folksongs, is a remarkable one. It is accounted for at least in part by the efforts of collectors from the United States—of Phillips Barry, Fannie Hardy Eckstorm, and Mary Winslow Smyth, the editors of *British Ballads from Maine,* in New Brunswick; Roy Mackenzie in Nova Scotia; and of Misses Elizabeth Greenleaf and Grace Mansfield under the direction of Miss Martha W. Beckwith in Newfoundland.[4] It is to be hoped that further search in other sections of the Dominion will be carried on by Canadian colleges and collectors. Such efforts would almost certainly result in much additional material which would be very significant for purposes of comparison with the ballads and folksongs recorded in the United States, since the Canadian material came in the main to America along different channels of immigration and possibly of origin as well.

5. FOLK MUSIC

In the past, much of the best ballad scholarship of this country has centered around such questions as ballad origins and a careful study of ballad texts. Each ballad, as it were, was dealt with as a problem in comparative literature. This has given American ballad criticism a very solid basis of sound scholarship and literary history. It is highly significant, however, that in practically all the recent ballad books increasing attention is being paid to music, and thus a better-balanced approach is being made to ballad problems. Who that has ever heard a ballad sung on its native heath can ever again think of it as a text on a printed page? In dealing with folksongs it would seem that the time has come to emphasize the *song* equally with the *folk*.

[3]Numbers in Child: 2, 3, 4, 7, 10, 12, 14, 17, 20, 46, 53, 68, 73, 74, 77, 78, 81, 83, 84, 88, 99, 100, 105, 106, 110, 129, 132, 139, 155, 173, 183, 199, 200, 209, 210, 213, 217, 221, 225, 226, 233, 236, 240, 274, 275, 278, 279A, 281, 286, 287, 289, 293, 299.

[4]See W. Roy Mackenzie, *The Quest of the Ballad,* Princeton, 1919; W. Roy MacKenzie, *Ballads and Sea Songs from Nova Scotia,* Cambridge, Mass., 1928, 421 pages—forty-two tunes, ten being traditional ballad airs; Barry, Eckstorm and Smyth, *British Ballads from Maine,* New Haven, 1929, 535 pages—ninety-two traditional ballad airs; Helen Creighton, *Songs and Ballads from Nova Scotia,* Toronto, 1932; Elizabeth B. Greenleaf and Grace Y. Mansfield, *Ballads and Sea Songs from Newfoundland,* Cambridge, Mass., 1933, 395 pages—one hundred eighty-five texts (nineteen traditional ballads) and 99 tunes (ten being traditional ballad airs).

This does not mean, of course, that we should turn over our hard won heritage of ballads and folksongs entirely to the musicians. But we do definitely need their help—as they need ours. The former situation in this regard was accurately, if pungently, suggested by what a clever looker-on in Venice, borrowing a famous sentence from Macaulay, said of a certain small but ambitious folklore society: "There are scholars and musicians in this association, but the scholars are not musicians, and the musicians are not scholars."

Today American balladry and folksong owe a special debt of gratitude to such students and musicians as Phillips Barry of Massachusetts, the late C. Alphonso Smith of Virginia, the late Cecil J. Sharp of England, R. W. Gordon, John Powell and Mrs. Annabel Morris Buchanan of Virginia, Carl Sandburg of Illinois, and John A. Lomax of Texas, George Pullen Jackson of Tennessee, George Herzog of Columbia University, and many others throughout this country, who have done much both by precept and practice to emphasize the importance of music as an essential element in collecting and recording ballads and folksongs. As a result of their efforts and the efforts of many others, there is now available in this country a large and growing body of folksong and ballad music, both Old-World and native.

Many students of the field think that whatever important advances are made in the future in ballad criticism and folksong theory will result from taking the already extended body of information gained from the critical study of texts and incorporating with it the careful investigation of the creative and preservative effect of music upon the ballad and folksong tradition.

In that connection it is a pleasure to realize that we have every reason to feel grateful for our large and excellent body of American folk melodies and ballad airs. Although our ballad texts in most cases fall far below the literary level certainly of the earlier English and Scottish versions, our melodies have either maintained or attained a very high level and are fresh and beautiful. A few years ago I had occasion to go carefully through all the available traditional ballad tunes yet recorded in America—over 1,000, duplicates being counted—and was agreeably surprised at what a fascinating job it was. I venture the generalization that the most pleasing tunes are those from Virginia, Maine, Kentucky, and South Carolina.

6. THE BALLAD AND FOLKSONG SPREAD

It would be interesting to have complete ballad lists and ballad figures from England and from Scotland, to compare not only with each other but with those from the United States as well. It seems well established that traditional ballads have survived in America as long and as vigorously as they have done in Great Britain. This is true both as to the total number of different ballads and as to the number of variants of the individual ballads themselves.

The distinguished English collector, the late Cecil J. Sharp, who spent forty-six weeks collecting folksongs in the mountain regions of North Carolina, Kentucky, Virginia, Tennessee, and West Virginia, was astonished at the variety and richness of the material found by himself and his collaborators, Mrs. Olive Dame Campbell and Miss Maud Karpeles. His testimony is particularly valuable because of his thorough acquaintance with the English field. In part he says:[8]

> The effort that has been made to collect and preserve in permanent form the folksongs of England during the last twenty or thirty years has resulted in the salvage of many thousands of beautiful songs. It was pardonable, therefore, if those who, like myself, had assisted in the task had come to believe that the major part of the work had been completed. So far as the collection in England itself was concerned, this belief was no doubt well founded. Nevertheless, in arriving at this very consolatory conclusion, one important, albeit not very obvious consideration had been overlooked, namely, the possibility that one or other of those English communities that lie scattered in various parts of the world might provide as good a field for the collector as England itself, and yield as bountiful and rich a harvest. This investigation which my colleague Mrs. Campbell began, and in which later on I came to bear a hand, has proved that at least one such community does in fact exist in the Southern Appalachian Mountains of North America.
>
> My sole purpose in visiting this country was to collect the traditional songs and ballads which I had heard from Mrs. Campbell, and knew from other sources, were still being sung there. I naturally expected to find conditions very similar to those which I had encountered in England when engaged on the same quest. But of this I was soon to be agreeably disillusioned. Instead, for instance, of having to confine my attention to the aged, as in England where no one under the age of seventy

[8] Olive Dame Campbell and Cecil J. Sharp, *English Folk Songs from the Southern Appalachians*, New York, 1917, "Intro." pp. iii and vii. Same article reprinted in Sharp-Karpeles, New York and London, "Intro." pp. xxi and xxv.

> ordinarily possesses the folk-song tradition, I discovered that I could get what I wanted from pretty nearly every one I met, young and old. In fact, I found myself for the first time in my life in a community in which singing was as common and almost as universal a practice as speaking.

It is to be noted that Mr. Sharp's American experiences were confined to certain section of the Southern Appalachian highlands. Other parts of America, however, have likewise been found to be rich in traditional ballads and folksongs, particularly New England, with special reference to Maine and Vermont; also Canada, with special reference to Nova Scotia, New Brunswick, and Newfoundland.

A hundred years ago William Motherwell made a survey of the Scottish ballad field in preparing the introduction to his *Minstrelsy, Ancient and Modern.* At that time, 1827, after reviewing the work of Ramsay, Percy, Herd, Ritson, Scott, and Jamison he set the number of Scottish ballads at 163. In 1925 was published the highly significant and valuable material collected in northeastern Scotland (largely in Aberdeenshire) by the late Gavin Greig.[6] This volume contains 108 different ballad texts and 250 tunes.

It is the result of long, thorough, and expert search for folksongs, and may be accepted as complete so far as northern Scotland is concerned. It is of course merely a coincidence, but none the less an interesting one, that the total number of different ballads in the Greig collection, 108, is almost the same as the total for America, 117. Of these ballad totals, 66 ballads are common to both countries, leaving 42 on the Scottish list not on the American list, and 51 on the American list not on the Scottish list.

Such facts as these, indeed any discussion of a ballad or folksong census, bring up the larger question which deserves more thought and study than have yet been devoted to it, namely, why it is that certain ballads live on in oral tradition, while other ballads which would seem to be even more interesting or attractive, drop from sight—and hearing—altogether. For instance, as just noted, of the 100 odd ballads existing in contemporary oral tradition in northern Scotland and in the United States, only 66 are common to both countries. On the American list are seven common ballads one would expect to find in Scotland also but does not: "Sir Lionel" or "Bangum and the Boar," "The Three Ravens," "Young Hunting" ("The False Lady"), "The Wife of Usher's Well"

[6] Alexander Keith, *Last Leaves of Traditional Ballads and Ballad Airs,* collected by the late Gavin Greig, The Buchan Club, 1925.

("The Gay Lady"), "Little Matthew Grove," "The Hangman's Tree," "Sir Hugh" or "The Jew's Daughter." On the Scottish list is one ballad that might well be expected in America: Child 63, "Child Waters."

Incidentally it was less than a year ago that "Sir Patrick Spens," which marks the peak of ballad poetry and of which Keith gives several versions, was found in America. It was taken down by John Powell in Norfolk, Virginia, from the singing of a friend who learned it from his maternal grandmother on the eastern shore of Maryland.[7]

On the other hand, how did Child 208, "Lord Derwentwater," happen to turn up in Florida three years ago? It was reported in the *Journal of American Folk-Lore* by Alton C. Morris of the University of Florida. Lord Derwentwater is a Jacobite ballad published by Motherwell, Cunningham, Kinloch, and Ritson. It recounts the execution of Lord Derwentwater, who took part in the uprising of 1715 and was captured after the battle of Preston. Neither text nor tune is at all noteworthy, and on *a priori* grounds it is one of the last ballads one would expect to find persisting in American oral tradition. For example, it has died out in northern Scotland, and is not recorded in Greig's Aberdeenshire collection. Yet we find it in the southeast tip of the United States, accompanied by its tune, sung by a woman seventy-one years old who can neither read nor write and who learned it from her father, a native of Georgia.[8]

Again, one of the most attractive American tunes of the "Gypsy Laddie," or "The Raggle, Taggle Gipsies," was recorded by Miss Eddy in Ohio from the singing of a Russian Jew who learned it in Utah while living among the Mormons. Surely, we might take the things that the Psalmist held to be past finding out,—the way of a maid with a man, the way of an eagle in the air, and the way of a serpent on the rocks—and without irreverence add thereto the way of a folksong in oral tradition.

If any fact has become clear during the last decade of ballad collecting it is this: both traditional ballads and native American ballads are far more prevalent in this country than even the most sanguine collectors realized. Success is largely a matter of intelligent, tactful, and persistent search. As already stated, ten years ago the New England ballad total seemed stationary at 24. Recent efforts have more than trebled that figure. Canada formerly reported 15. In the last five years that total has been more than trebled. Up to 1930 no one had thought of Vermont as a promising possibility. Vermont now reports one of the best col-

[7] See John Powell, "In the Lowlands Low," *Southern Folklore Quarterly*, I, 1, pp. 10-12.

[8] *JAFL*, XLVII, pp. 95 f.

lections in this country—approximately 454 texts, 197 tunes, and 378 dictaphone records. To jump 1,500 miles, Florida, a state from which nothing had been heard up to a few years ago, is now represented by a fine folksong collection of nearly 1000 items, of which 25 are traditional Child ballads, one of the twenty-five being "Lord Derwentwater," not reported elsewhere on this side of the Atlantic. Stepping westward, we find a single Ohio collection, that of Miss Mary O. Eddy, consisting of approximately 400 texts and 200 tunes, twenty of which are traditional Child ballads. Likewise Professor H. L. Ridenour, of Baldwin-Wallace College, Berea, Ohio, has collected approximately 300 texts and 200 tunes. Mr. Paul G. Brewster, of Oakland City, Indiana, has assembled 250 texts and 85 tunes. Yet on *a priori* grounds, neither Ohio nor Indiana would be considered promising folksong territory.

And so it goes. No one can say where it will end, if ever. The Lomaxes discovered in Austin, Texas, one family, the Gants, who themselves know twenty-one Child ballads and a probable total of five hundred old songs in general.

In the words of old prospectors' proverb, "Gold is where you find it."

University of South Carolina.

SOME RECENT TRENDS IN THE FIELD OF FOLKSONG

by Arthur Kyle Davis, Jr.

THERE can be no doubt at all that there is in America at the present time a notable revival and spread of interest in the field of folk song. At such a time it would seem appropriate to point out and perhaps to evaluate some recent trends in the field which has elicited this new interest.

A most obvious and impressive trend is a broadening of interest to include all types of folk song. Not many years ago it was the Child ballad alone, or preeminently, which warmed the academic heart and spurred the zeal of collectors. Now the term "ballad" no longer means an English or Scottish importation recognized by Professor Child. It is a simple narrative song of any sort, and it is of interest to folk collectors provided it has enjoyed a traditional life of reasonable length. Broadside ballads are no longer scorned, for it is recognized that many of them have achieved a truly traditional status. Even if the Child specimens are still recognized as the aristocrats of the field, humbler pieces of broadside origin or of much more recent American growth have been received into the folk song fellowship as members in good standing. A varied assortment of more lyrical pieces have also won the accolade of collectors.

So varied and complicated has the field of folk song now grown that the problem of classification is a difficult and almost baffling one. No longer does Professor Child offer authoritative groundwork on which the collector may build. Cecil Sharp's over-simplified classification is of little value, and Miss Louise Pound's categories are overlapping and confusing. Indeed, no satisfactory workable classification covering the newly recognized reaches of folk song has yet been devised.

Interest has shifted, then, from the older English and Scottish ballads to the various later types of folk song, narrative or lyrical, imported or native American, serious or humorous, secular or religious. At the moment, the religious folk song (folk hymn or spiritual) seems the most recently recognized addition to the folk song family, though the question of its true "folk" character is still being debated. But a broadening of interest to include all the various types of truly traditional songs is a notable feature of most recent collecting and publication.

A second trend is the shelving or quieting of the old theoretical controversy as to ballad origins. No longer do writers on the subject feel called upon to stand forth boldly for the communal or individualist position, or to compose a confession of faith as to the ballad's connection (if

any) with early poetry or the dance. Much learning and more pugnacity has succeeded in obscuring rather than in illuminating this problem for the average student, and newcomers to the field have seldom felt it wise to spill more ink upon the subject. The emphasis now is upon collecting, upon preserving and presenting the material as it is rather than in general critical theorizing about it. In place of hypothetical discussion about the origin of the ballad form, there have been fruitful investigations of the origins of individual songs, and such studies of single ballads or songs as the comparatively recent ones on "Edward" and "John Henry." Wisely, it seems to me, more recent scholars and students have turned away from disputation concerning remote and hypothetical origins to the business of collecting and to specific critical discussion based upon available materials.

But perhaps the most important recent fact in the folk song field is the new emphasis on music. It would be an artificial simplification, even falsification, of the situation to say that the older day was the day of the scholar, the new dispensation that of the musician. Any such antithetical dichotomy would be unfortunate and misleading. But it is undoubtedly true that among the newer converts to the cause of folk song are many musicians. Now this is a good sign and quite as it should be. Folk song is an amphibian form. Long enough has the purely textual study of folk song engaged the academic mind. It is high time for the musician to contribute his emphasis upon the tunes. As the old Highland woman said to Sir Walter Scott of her ballads he was collecting, "They were made for singing and no for reading." The present writer would, then, first of all, heartily welcome the musical worker to the field.

It would, however, be a mistake to ignore the fact that the sudden flocking of musicians to a field previously little known to them is attended by certain dangers. Many musicians have burst into the field without a proper humility or willingness to familiarize themselves with the background of a subject of distinguished scholarly tradition and one so subtle as to offer innumerable pitfalls to the uninitiated worker. Without preparation, without reverence for the scholarly past of the subject, many musicians have rushed in agog with enthusiasm for their newly discovered land. It is not surprising that their contribution has not always been an acceptable one, or that some scholars have been unable to work with them on peaceful or profitable terms.

It is not suggested that the musician alone has been at fault; but the scholar was perhaps naturally not willing to secure the musical enrichment of his material at the cost of the accuracy of his methods and the

somewhat scornful ignoring of the whole painstaking background of his subject. Perhaps the only hope, in these circumstances, is in that rare and delicate amphibian, the musicologist, the musical scholar or scholarly musician, in whom both points of view are combined. Unhappily, very few of the species are now extant or available for folk song research.

In a paragraph of a recent review in *Modern Language Notes* the present writer elaborates the same idea. "The ideal folk song specialist," the paragraph begins, "would be a remarkable combination of varied abilities. He should be a competent scholar, a technically trained musician, an active collector in the field, and a man of good literary taste—to say nothing of those qualities of personality that will enable him to get along with all types of people. This ideal combination has never been achieved, unless it was in Cecil Sharp, who perhaps most nearly approached it. The essential antagonism, in this country at any rate, seems to be between music and scholarship. Our scholars have seldom been musicians, and still less have our musicians been scholars. Good conservatories we have had, which produce good performers, men of rich temperament and admirable technical knowledge. But there is little or no tradition in this country for the disciplined study of music at the university level, for the recognition of musical study, including even its technical side, as a legitimate interest of the well-rounded man and of the specialized scholar who has no intention of becoming a professional singer, pianist, or violinist. In a word we have produced few musicologists. In this state of things, folk song scholars, finding their technical musical equipment inadequate, must continue to co-opt the musical assistance they need. The day has passed when scholars could afford to ignore or subordinate the music of folk songs; the day has not yet arrived when folk song scholarship can with safety be turned over to the musicians."[1]

Again, some musicians have elaborated rather grandiose theories, urging a folk song basis for a future school of American music. There is, of course, no objection to an American composer using any material he wants as a basis for his own compositions, and it is to be assumed that the native folk songs will, in the future as in the past, appeal to certain composers. But anyone who tells the American composer of the future what he must be or do is on dangerous and arrogant ground.

But the real objection to the otherwise innocuous aspiration is that it has tended to confuse the authentic folk song with the self-conscious product of the composer. The composer's utilization or elaboration of folk motifs is a second step looking beyond the accurate recording and

[1] *MLN*, February, 1935, p. 104.

understanding or appreciation of the folk song itself. Since the entry of musicians into the field there has been a widespread tendency to confuse a genuine folk song with a composition based upon folk song, and this confusion has in part been due to the somewhat arbitrary theories as to the future of American music propounded by certain musicians interested in folk song.

Closely related to this new emphasis on music is the recent growth of popular as contrasted with the scholar's or university's interest in the subject. Now a sound scholar might reasonably welcome the growth of a healthy general interest in his subject. He would realize, however, that mere enthusiasm is not enough and he might reasonably view with some alarm the springing up of folk festivals all over the country with their emphasis on performance, their high pressure publicity methods, their almost unfailing commercial basis or interest. One who has seen the effect of such festivals on several good folk singers may well doubt the value of such gatherings to the general cause of folk song, although many a city-bred vacationist is by them provided with "quaint" entertainment and an abundance of so-called local color. The genuine folk singer is not likely to become a popular performer before either a sophisticated or an unsophisticated general audience, nor is the natural, unselfconscious quality of his singing—a quality that accounts for much of his distinctive charm—apt to survive unscathed this "ordeal by folk festival" or public performance.

But the folk festival is only one variety of popularization in this field. Equally noticeable of late has been the popular slant given to certain books in which folk song material has been published. Some of these books are frankly commercial in nature, designed to "sell" folk song to a larger public. Most of them, it is true, are by frankly commercial people, of no standing or responsibility in the field. A more dangerous situation arises when those hitherto looked upon as reputable scholars in the field hearken to the commercial motive and turn out volumes of a distinctly popular, even sensational, sort, with all the accompanying newspaper build-up and ballyhoo. The eagerness of women's clubs for popular lectures and performances in the folk song field is another case in point. There is, of course, a legitimate kind of popularization, one that involves no compromise with sound standards of scholarship. But popularization in the field of folk song too often means the contamination of the genuine product, and the substitution of mere sentimental enthusiasm and good fellowship for intellectual discipline and the recognition of certain distinctions and

standards important to the *genre*. The universities at least, it is hoped, will continue to hold to the scholar's view.

But quite apart from these recent trends, in many of which the responsible observer finds potential danger, is there, one is moved to ask, any intrinsic reason why folk song should be an elusive subject of study, should present peculiar difficulties and dangers to the student? The polyhedral character of folk song, the fact that it has literary, musical, historical, sociological, antiquarian, and other aspects suggests an affirmative answer. There is the danger of the one-sided approach, or of a lack of *liaison* between specialists in the several aspects or an actual clash of divergent interests, or, worst of all, of a confusion of the standards of two or more points of view. But further, there is the difficulty of applying the scientific method to the material of oral tradition, with its human equation, its peculiar and varied tests, its large range of uncertainty. "Folklore," says Mr. T. F. Henderson, in his Introduction to *The Ballad in Literature*, "if one of the most fascinating, is perhaps one of the most deceptive forms of learning. It is the happy hunting ground for the sciolist. It is fruitful in fallacies for the rash theorizer; and it can hardly be affirmed that caution has been prominent in folklore theorizing about the ballad."[2]

If, then, to the specific dangers of certain recent trends in the field of folk song there are to be added certain general, intrinsic, and perennial dangers in the field itself, the need for scholarly patience, caution, accuracy, and responsibility would seem to be even more imperative. It may be impossible to control, save by a long process of education, what the general public shall do about the subject. But the college or university which deserts the scholar's view is recreant to its calling.

Meanwhile, one observes with great interest, if with some concern, the stirring of new life in a subject of long and honorable literary and academic tradition—to leave unmentioned the longer and even more honorable tradition of the thing itself. It is really a question of what the great but uninformed middle class, which has recently made a discovery, will do with a subject long known to peasant and professor and man of letters. Perhaps there is need of a Matthew Arnold to lecture the Philistines.

University of Virginia

[2] T. F. Henderson, *The Ballad in Literature*, Preface, p. vii.

OBSERVATIONS AND SUGGESTIONS

(Reprinted from "Research in Primitive and Folk Music in the United States")[1]

by George Herzog

THE foregoing survey[2] may suggest that the field of folk music in this country is one in which considerable advance has already been made. In another sense, however, it may suggest that so far the study has been merely prepared rather than really begun. There is a striking disparity between the amount of material assembled and scientifically valid results.

No doubt the most serious lack is of students of music who have been trained for this particular study or have had experience equivalent to training. The cooperation of enthusiastic musicians has accomplished very much, but there is a need for scientifically trained investigators who can devote themselves to tasks concerned with systematic work and analysis, quite different from those undertaken for the sake of an esthetic interest. The latter, and popular interest, will take care of themselves.

Partly connected with this point are others which might be summarized here. The literary study of folksong, and the study of poetry itself, have much to gain from a joint musical and textual study. The sociologist and psychologist may find the material offered by such a study more immediate and vital to their interest and problems than what they have been offered heretofore.

Traditional folk music is fast disappearing under the impact of industrial civilization and its products, such as the radio. Its function is being taken over more and more by commercialized "popular" music, which in turn will one day serve as matter for theoretical discussion and serious studies. But while there is time, collecting of material in American folk music seems a compelling task, especially since it is now generally realized how incomplete is the material gathered so far, and in how many respects it fails to meet present scientific standards. Collecting with the help of machinery and apparatus is of paramount importance, and it is to be hoped that as time goes on this method will be recognized as the only satisfactory one.

The survey points to certain deficiencies in technic. In large part they are due not so much to lack of insight as to lack of facilities. But,

[1] *Bulletin No. 24,* April, 1936, of the American Council of Learned Societies, pp. 94 ff.
[2] *Ibid.*, pp. 45-94.

specifically, it seems that the adaptation of a more adequate system of notation is necessary, as is experimentation with systems of classifying melodies, both for study and for publication. Whatever the practical solution of the latter problem, as long as melodies are published in the—for them—haphazard order which presents their texts to best advantage, they will be incidental to a study of literary sources, and will not be more effective than this implies. In attempting to solve these practical problems, old theoretical questions will be seen in a new light, and new problems will present themselves.

Special questions of great interest are those of vocal technic or singing manner, and of variation. The first points again to the necessity of objective records and of finer standards of notation and musical analysis. The second is not a new problem in the literary study, but may lead to new insights if applied consistently to points of strictly musical interest.

To the writer of this survey, practical needs seem to center on a few points.

One of these is lack of musical training for the special requirements of the field. Equally pressing is the need to safeguard material which either is disappearing or is not being put to proper use.

Mention has been made of numerous institutions and individuals active in particular regions and acquainted with the information, experiences, etc., to be gained there. Others attempt, in various ways, to foster and promote the field in general, and to coordinate or assist local endeavor. Given the multiplicity of organizations, some duplication of labor is as unavoidable as is a certain amount of waste. A good deal of this could be eliminated, however, if an organization or organizations could be strengthened, or set up, for assisting and cooperating with the much-ramified efforts in the total field—an organization concerned primarily with serious research and the maintenance of musicological standards. The additional functions which such an institution could perform have been described in the summary of the first part, with reference to the parallel situation in primitive music.

Less ambitious plans could be devised, however, for the direct assistance of local efforts. If a body of serious workers from representative regions could have at its disposal one or two modern recording machines, these could be sent successively from one place to the other. With comparatively little expenditure, very much could be saved that would be lost by the time each local organization is able to acquire a machine of its own. In some states the field has been canvassed so thoroughly by organizations or individuals that this method could accomplish an impressive

amount of good. Incidentally, the chance of using such a machine for a limited time would probably stimulate a thorough canvass in regions where it has not yet been made.

Many statements and observations throughout the survey urge an increased attention to a musical study as such. The question may be asked whether it is more profitable to think of the field as the study of folk music or the study of the musical aspect of folksong. While the emphasis was on the second formulation, the field did not really prosper. And yet, to overemphasize the implications of the first may lead to the same kind of shortcomings which have been apparent in the past. As has been stressed, almost too frequently, in the first portion of this survey satisfactory results cannot be achieved by employing a single-handed attack upon material of a complex nature, endowed with a complex background or setting. It may be hoped that the scientific study of folk music in this country will justify the efforts of all those who have in various ways prepared the field for it. While the musician is at the moment indispensable, he must be trained and guided by those very interests which must call him in to their assistance.

Columbia University.

AMERICAN FOLK MUSIC

by Phillips Barry

IT is a bare thirty-five years since it would have been said that a treatise on American folk music—apart from what might be written of the musical ways of the aboriginal red man and of the imported black man—should resemble the proverbial essay on the natural history of Irish *Reptilia*. Our difficulty is not that of conforming needed brevity to the paucity of facts, but to deal adequately with the volume of them in limited compass. The study of American folk music is ceasing to be a one-man job; it calls for an organization with a staff of properly trained research specialists.

For the purposes of the present writing, American folk music is to be considered the music of American folksong. Traditional American instrumental music exists. We do not, however, choose to do more than write very briefly in a postscript,[1] concerning a portion of the field, however important, in which we have not engaged in research work.

At the same time, we freely confess that such a limitation on our remarks is a handicap rather than an advantage. There is no hard and fast line to be drawn between folk dance music and folksong music; song tunes and dance tunes are readily interchangeable. Since, however, we have so limited the scope of this paper to song music, it is proper that at the outset we should make clear exactly what is meant by folksong. The need of clear thinking and clear writing was never greater, especially since there is apparently a revival of old and discredited ideas concerning the "communal element"—as it is called here for lack of a better name—in folksong and folk music.

Folksong is one of the paradoxes of human experience. It is the possession of a people or *folk*, yet it was not made by the people. *Das Volk dichtet Nichts!* Speculation may go in the direction of the *playing throng* of the American Gummere, or of the *working throng* of the Russian Tchemodanov, but neither the answer to the origin of folksong, nor the definition of its factual status will ever be reached by wishful harking back to an imagined pre-natal state, so to speak, of society, in which the group mind so perfectly dominated the individual mind that there was no place in the economy of things for the creative artist as an individual. Yet one cannot get away from the paradox of folksong or account for it either by blandly accepting it and letting the whole matter rest therewith,

[1] See pp. 44-48.

or by any attempt to deny or minimize its significance. The essential difference between folksong and artsong is the difference between the way of a folk singer in interpreting a traditional ballad and the way of a concert singer in interpreting a song by Schubert. For the former, we admit that there are texts, but no text; tunes, but no tune; we do not rate any form of text or tune as "right" to the exclusion of any other form of either. For the latter, we affirm that any way of singing it except the way prescribed by the composer himself is a wrong way. And these admissions and affirmations bring us at once to a new aspect of the paradox: freedom of interpretation by the folk singer, though conformity to a folk pattern might be expected, and conformity in interpretation by the art singer, who might be expected to claim an artist's right to do otherwise.

With an instinctive sense rather than a knowledge of the paradox at the time, we suggested more than thirty years ago, that it might be proper to go to the folk singers themselves to find such evidence as might lead to the solutions of some of the many, not the one, problem involved. We went to the folk singers, sat at their feet to learn from them, and have been learning from them ever since. The most important thing that we learned from them is that, though they are the keepers of a tradition, they are never for a single moment dominated by it. They learn their songs, and in their interpretation of them do exactly what they please with them. The way a certain folk singer sings a certain song is, for him, the right way; it may be sung differently by other singers whose deviations from his way meet, now with kindly tolerance, now with bitter intolerance. The origin of variants and the absence of any *uniform* textual or musical tradition are problems on which we are just beginning to make a successful attack. When we say that tradition —with due stress on its diversification—makes the folksong what it is, we are simply stopping short of a more nearly ultimate statement: the individualism of the folk singer, both consciously and unconsciously exerted, makes the tradition what it is.

To elaborate somewhat the foregoing statement, we say in anticipation of the thought of a later portion of this discussion that American folk music is both sacred and secular. And thereby hangs a tale of the first observers who took note how tradition makes merry with its matter. It is becoming well known that the absence of knowledge of note-singing prior to the first quarter of the eighteenth century was not without a very significant effect on American Church Music. Rev.

Thomas Symmes, of Bradford, Massachusetts, in a sermon, *The Reasonableness of Regular Singing,* published in 1720, objects to "the imperfect and irregular manner of singing tunes in most places." He adds further, "Some of the tunes are varied much (and much more in some congregations than others) from the pattern or notes in our own song books and from the rules of music".[3]

When, in 1721, Rev. Thomas Walter published his *Grounds and Rules of Musick Explained,* he wrote in the Introduction:

> These Rules then will be serviceable upon a *Threefold* Account. *First,* they will instruct us in the right and true singing of the Tunes that are already in use in our Churches; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick,* but are now miserably tortured, and twisted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises . . . For to compare small things with great, our *Psalmody* has suffered the like Inconveniences which our *Faith* had laboured under, in case it had been committed and trusted to the uncertain and doubtful Conveyance of *Oral Tradition.* Our Tunes are, for want of a Standard to appeal to in all our Singing, left to the mercy of every unskilful Throat to chop and alter, twist and change, according to their infinitely divers and no less odd Humours and Fancies. That this is most true, I appeal to the Experience of those who have happened to be present in many of our Congregations, who will grant me, that there are no two Churches that sing alike. Yea, I have my self heard (for Instance), *Oxford* tune sung in *three* Churches (which I purposely forbear to mention) with as much difference as there can possibly be between *York* and *Oxford,* or any two other different tunes.[4]

The good Dr. Walter, had he been disposed to concern himself with the ways of folk singers with ballad tunes, might have said of the secular music of his time every word of the foregoing diatribe. As it is, he anticipates us by more than two centuries in his observation that tunes, left to oral tradition, to the mercy of every individualistic throat, undergo what he elsewhere calls "strange *Metamorphoses* (beyond those of *Ovid*)." He had discovered a second law of the way of the folk, expressed in a German aphorism: mündliche Ueberlieferung macht *zersingen.* His service to Church Music, in which, from his point of view, he could take pride, was that he put an end to *zersingen,* not without protest, however, from good folk singers who, even if they did not know it, were creating a folk-hymnody and who resented his diatribe as a slur on their art. We shall refer to this matter later.

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[3] Quoted from a reprint in George Hood, *A History of Music in New England,* Boston, 1846, pp. 92 f.

[4] Thomas Walter, *Grounds and Rules of Musick Explained,* Boston, 1721, p. 2 f.

The passing of a century brings us to Robert Archibald Smith, the Edinburgh organist, who edited *The Scotish Minstrel*[4] in six parts, and *The Irish Minstrel* in one. He saw eye to eye with Dr. Walter in the matter of *zersingen,* which was then complicated by editorial tampering with traditional airs. Preference for the "most original and unmixed", the "most accurate setts"[5] was Smith's guiding principle, even though his uncritical acceptance of Moore's garbled, and anything but original, unmixed and accurate sets, involved him in a copyright suit which forced the suppression of *The Irish Minstrel.*[6]

The first critical writer to appraise *zersingen* at its just value in the transformation of art music into folk music was Dr. Patrick Weston Joyce. His observations, set forth in his *Ancient Irish Music,* are so important that we quote them in full:

> In the same manner as languages are gradually changed by those who use them, so also it is with popular music. Great numbers of our airs have various "settings," as we call them, which differ sometimes only very slightly, and sometimes so considerably, that one is occasionally in doubt whether they come from the same original, or are different airs altogether. We may imagine that such changes were often the result of incorrect transmission from one player or singer to another; while in other cases, *they were made deliberately as improvements by fiddlers, pipers or singers*—each change slight in itself—but without any intention of altering the whole into what might be called a different melody. And it is easy to understand, what indeed has now frequently happened, that in this manner, an air might in course of time, be *altered gradually and almost insensibly,* note by note as it were, so as ultimately to become nearly unrecognisable.
>
> But I think it will appear clear to any one who studies the subject attentively, that sometimes airs were changed in a totally different way; that occasionally *some skilful musician deliberately altered an air all at once,* with the direct intention of converting it into a different melody altogether. This he accomplished by altering the time, the rate of movement, the relative length of the notes, or the mode (major or minor or *vice versa*), or by differently combining the several phrases; and not unfrequently all these changes were made in one melody. Two airs related to each other in this manner, have usually nearly the same intervals, a more or less

[4]Robert A. Smith, *The Scotish Minstrel,* Edition I, Edinburgh, 1820-24, 6 pts. in 3 vols.

[5]Robert A. Smith, *The Scotish Minstrel,* vol. v, p. iv and *The Irish Minstrel,* Edinburgh, 1825, p. iii.

[6]Charles V. Stanford, *The Irish Melodies of Thomas Moore,* London, 1895, Preface: "As will be seen in the notes I have appended to the airs, at the end of this volume, there is scarcely a melody which Moore left unaltered, and, as a necessary consequence, unspoiled."

> similar succession of notes of the scale, and a general resemblance of strain throughout; but they are so unlike in other respects, that they commonly pass off as different melodies, and their common origin can only be detected by close and critical observation. Bunting asserted in his Preface to "The Ancient Melodies of Ireland", that an air once impressed on the popular ear, is unchangeable; an assertion utterly groundless, as every one knows who has the least knowledge of popular music.[1]

Here is not only the just appraisal of *zersingen,* but for the first time in print, to our knowledge, the admission by one who knew the folk music of his own people so intimately that he was fully qualified to speak with authority and that an importance as a factor equal to that of *zersingen* must be conceded to the conscious artistry of individual folk musicians, both instrumentalists and singers. Reduced to its simplest possible working formula, the process of making folk music, observed with bitterness and hostility by Dr. Walter but with understanding and sympathy by Dr. Joyce, is the process which we have for nearly thirty years called *communal recreation.*

When in the year 1909, we used the foregoing phrase for the first time,[2] we might have been charged with attempting to speak with authority for which we had but a slender title. It was, moreover, with the textual, rather than the musical development of the ballad in mind, when we added that the part of the folk in the process of ballad making is that of accessory after the fact. And it is with some sense of gratification that we record not only the total absence of any attempt to refute our views, but, on the contrary, a growing acceptance of them until they have come to be indorsed even by those who should be our staunchest opponents. There have, however, been certain objections to the way in which our views were expressed: one generous critic objected to the use of the word *communal;* another requested clarification. In the course of the present exposition, we shall endeavor to satisfy both just demands.

Let us, however, hark back to Rev. Thomas Walter and his war on *zersingen* as spokesman for the "Society for promoting Regular and Good Singing and for reforming the Depravations and Debasements our Psalmody labours under." The good man put *zersingen* on a par with heresy: to sing York or Oxford with the slightest deviation from the *ipsissima puncta* of the composers of these tunes was as bad as being unsound on the cardinal doctrines of double predestination or the perseverance of the saints. His influence was far-reaching; he created the

[1] Patrick W. Joyce, *Ancient Irish Music,* Dublin, 1872, p. 22, (Italics mine).
[2] See *JAFL,* XXII, pp. 364 ff.

American singing school and did much to make church singing a liturgical office. Yet, if he were to return today he might feel that the Old Enemy had flanked his defenses. The American folk hymnody which the rote singers of his day were already on the way to create is an admitted fact. The book researches of Dr. George Pullen Jackson, together with the splendid field work of Mrs. Annabel Morris Buchanan, Mr. Samuel P. Bayard, and others, have made it possible for us to say that American folk music is both sacred and secular. More than that, the discovery of the extent and diffusion of sacred folk music in America has given us an approach which will bring us appreciably nearer to the position of being able to answer, with due fullness and accuracy, the questions of not only *what*, but *why* is folk music. For the present we are able only to suggest that the *why* of folk music is grounded deep in human contra-suggestibility, that the true folk singer is a folk artist of the strongest individuality, who by the double process of *zersingen*—anathema to Dr. Walter—and conscious, intentional remaking and recomposing of tunes, demands the right of collaborator after the fact, from the composer of every tune he sings.

The study of American sacred folk music should be approached from two points of view. The first of these has to do with the extent of the secular element in folk hymnody.

Dr. Walter has not left us his views on the propriety of adapting secular tunes to church uses. Probably he would have regarded it as tantamount to giving the Devil the right hand of fellowship as a member of good standing in his congregation. Today, such usage is a commonplace—often in the worst possible taste, such as the adaptation of the "Londonderry Air," an "erotic" tune, if any tune may be so-called, to the words of a hymn in scarcely better taste. We shall not concern ourselves, however, with the question of propriety, nor pause longer with the gospel-hymn type, a lower type of folk hymnody, than to call attention to the bare fact that the air to an old stage song of the 1820's, "The Rose of Allan Dale", is the ancestor of a tune-progeny that may run into the hundreds when the genealogy shall have been completed. The fact remains that the advice attributed to John Wesley—time-honored before he was born—to expropriate the Devil's supply of good tunes, was early followed in American Church Music.

The United Society of Believers, commonly called the Shakers, freely expropriated the airs of the Devil's ditties. The source of none of the secular folk element in their music, however, for an earlier period than

the publication dates of their first singing-books, is to be fixed other than by inference, since there is no reason to suppose that as in the 1840's and 1850's they were singing hymns to the old ballad airs of "Lord Randall" and "Young Beichan," as they were, they were not singing hymns to these and other ballad airs fifty years earlier.

The Connecticut hymnodist, Stephen Jenks, about 1800, published one of the several tunes named "Detroit," also known as "Charlestown" and "Bartimaeus," which has been noticed as being of folk-type. Quite so. It is a set of the shorter form of a Scoto-Irish come-all-ye air, "Fáinne Geal an Lae" ("The Bright Dawn of Day"), which is also tentatively to be judged the original air to "The False Hearted Knight" (Child 4), now broken up into innumerable traditional sets. The Irish forms of this air are of unusual beauty. Beside Jenks's "Detroit," other sets of "The Bright Dawn of Day," or, "The Dawning of the Day" have established themselves in American folk hymnody. The earliest of these is "Tribulation," ascribed to Aaron Chapin, 1813, reputed the composer also of "Melody," "Forest," and "Kentucky," all showing clear evidence of folk basis. "Tribulation," by the way, is largely note for note identical with the melody to which was sung the text of "The False Hearted Knight", printed in *The Scotish Minstrel,* III, 92. A much more familiar set, in short metre, *Golden Hill,* in its original form was known in both the East and the West before 1840. As rebarred and arranged by Lowell Mason, it is not even yet forgotten. Examples of this sort might be multiplied, but enough has been said to show the extent to which American hymnodists borrowed from secular folk-music. We have not the slightest doubt that more extended researches into the history of folk hymnody would show the obligation to have been a large one. We feel that such researches ought to be made.

Since the ways of the folk are the ways of the folk singer—whether he sings hymns or ungodly "ballats" is immaterial—much help to more knowledge of the ways of the folk with traditional tunes should come from a study, whenever opportunity offers, of the effects, let us say, on York tune or Oxford tune, of such tunes being left to the mercy, not so much of unskilful but of individualistic throats. Would that Dr. Walter had recorded a few of the *zersungen* sets of these tunes encountered in the course of his holy war! It is well known that the individualism of folk singers expresses itself in preferences for one modality against another; for flat seventh against natural seventh, and vice versa. We do not know exactly *what effects* of *zersingen* Dr. Walter had particularly in mind, but we can form some idea from the preface of a work written by a teacher of psalmody:

Student. "I have sometimes observed Tunes set on some of the Artificial Keys, which were not distinguished by Flats and Sharps, according to your Rules: Which I should be glad to have explained."

Master. "Many instances of this kind might be produced, but, I shall only mention two or three; which may serve to explain all the rest; and first, you may some times find a Flat Key set on G, with only one Flat, at the beginning; but it is supposed to be in two Flats, and if any notes occur on E, *they must be Flated, unless, the Air requires them to have their natural Sound, which is often the case, in such Tunes*: some times a Sharp Key on G, without a Sharp at the Beginning, but it is supposed to be in one Sharp, and should be performed accordingly, etc. . . . "

Student. "Pray, Sir, why do Authors set Tunes in this manner."

Master. "The reasons are such as these; either because very few notes fall upon those Keys, or, because the Air requires them to have their natural sound: &c. But, as these things tend rather to puzzle, than Instruct, they are carefully avoided in the following Work."[9]

Now, "a Flat Key set on G with only one Flat, at the beginning," and "a Sharp Key on G without a Sharp at the beginning" mean only that there were in 1765, hymn tunes, no doubt borrowed from traditional ballad airs, in what we should now recognize as the Dorian and the Mixolydian modes, respectively. If we may read between the lines of the master's none too lucid explanation, we may well infer that one type of *zersingen* consisted in the arbitrary preference, by certain choir singers more familiar with folk ways than with book ways, for the Dorian and Mixolydian modes with natural sixth and flat seventh, respectively, instead of the singing masters' major and minor. To print Dorian or Mixolydian airs, or sets, would have seemed to Williams a dangerous thing, insofar as it set the authority of a book-precedent to justify folk ways, which might easily extend to *zersingen* of other tunes. We do know of instances of hymn tunes, composed by musicians under folk influence, being edited in the manner which roused the ire of Robert Archibald Smith, when applied to traditional sets of secular airs. What we *need* to know is the opposite side of the picture: the extent to which folk singers of hymnody, whose descendants are living in the great ballad regions of the Northeast and of the Appalachians, asserted the folk singers' right to sing folk music—whether sacred or secular—as they liked; with Dor-

[9] A. Williams, *The Universal Psalmody*, Third Edition, London, 1765, p. 28.

ian natural sixth or Mixolydian flat seventh, regardless of the fact, perhaps, that the composers of the tunes in question had written flat sixths or natural sevenths. Given such knowledge, the results of field work by research specialists, we shall be able to fix the processes of recreation within dates, provided we have the original settings of the tunes.

We here take leave of matters pertaining to sacred folk music in America and pass on to the question of secular folk music. The field of research is vastly larger; the problems to be attacked and solved are more numerous and fundamental. Let us consider, first, the extent to which secular folk music, ballad music particularly, in America is indigenous or imported.

Child studied ballads as literature: it was not accidental that he chose the title *Ballad Poetry* for his only published word on the subject of his life-work, the oft-quoted but not always truly appraised, article he contributed in 1874 to *Johnson's Encyclopedia.* He did not visualize the singing, by the folk, of his *popular ballads,* though he knew that the usage of the word ballad in English had no historic etymological connection with the Romance "dance" words—Spanish *bailar, baile, etc.* He says as follows:

> Next it must be observed that ballads which have been handed down by long-repeated tradition have always departed considerably from their original form. If the transmission has been purely through the mouths of unlearned people, there is less probability of wilful change, but once in the hands of professional singers, there is no amount of change which they may not undergo. Last of all comes the modern editor whose so-called improvements are more to be feared than the mischances of a thousand years. A very old ballad will often be found to have resolved itself in the course of what may be called its propagation into several distinct shapes and each of these again to have received distinct modifications. When the fashion of verse has altered we shall find a change of form as great as that in the *Hildebrandslied,* from alliteration without stanza to stanza with rhyme. In all cases the language drifts insensibly from ancient forms, though not at the same rate with the language of every day life. The professional ballad singer or minstrel, whose sole object is to please the audience before him, will alter, omit, or add, without scruple, and nothing is more common than to find different ballads blended together.[10]

Except for the matter of the musical tradition of balladry, we shall not take space here to rectify the inevitable errors in these words of a great scholar. A long bibliography of ballad music, prepared by Mr.

[10] *Johnson's Encyclopedia,* New York, (Copyright) 1874, I, 367.

William Walker of Aberdeen, not improved as published in *English and Scottish Popular Ballads* by Child's often misleading additions and emendations, seems to have been the argument that might have brought him to a more modern view of the music of the ballads. "Undoubtedly", Child says, in the headnote to this bibliography, "the cases in which the original air of the older ballads has been preserved are but few."[11] A grudging admission, let us say, but an admission.

Since we cannot find that anyone anticipated us, we shall assume that the "first shot" fired in the "thirty years' war for the rights of ballad music", was our statement in the *Journal of American Folk-Lore,* 1905, that "the words constitute but one-half of a folksong; the air is no less an essential part."[12] No one today would dispute this universally admitted fact. An enormous volume of traditional ballad music has been collected, in the great Northeast, from Newfoundland southward and westward through the British Maritime Provinces and the New England States, as well as in the Southern Appalachians. The possibilities of research opened up by collectors in these regions, whose work has since been magnificently supplemented by amazing results of six years of field work in England and Scotland by Dr. James Madison Carpenter, are all but limitless. And the end is not yet. There are extensive untouched localities in America, and there is Ireland, the place whence much of the best traditional ballad material has come to this country.[13]

This music, the portion of it actually recorded on the soil of Greater English-America, the United States and Canada, is American folk music *de facto.* How much of it shall be set down as American *de iure,* is a matter we cannot yet determine. The Child ballads—over a third of the items in Child's corpus—it stands to reason, must have been originally imported. The same is true of the far larger number of non-Child ballads, consisting of ballads going back to old country documented record in broadside or songster, Irish street ballads, and come-all-ye's.

To get at the approach of the problem suggested by the uncertainty of our knowledge of the native American proportion (if any) in American folk music, let us hark back to Child's admission that every ballad had originally an air, however much he was in doubt that the original air had in many cases survived. The problem is one for a specialized type of musicologist, whose knowledge of his subject should, as a *sine qua non,* in-

[11] F. J. Child, *English and Scottish Popular Ballads,* Boston, 1898, V, 405-409.
[12] *JAFL,* XVIII, 124.
[13] For a complete and accurate record of work hitherto done, we refer to *Research in Primitive and Folk Music in the United States,* a survey by George Herzog; *Bulletin No.* 24, April, 1936, American Council of Learned Societies.

clude an intimate acquaintance with the ways of the folk singer. We have made a beginning in tracing back to a single original, or group of original airs, the musical tradition of a few Child ballads: *"The Two Sisters", "The Golden Vanity," "Riddles Wisely Expounded"* and *"The Gypsy Laddie."* We are able so far to say that the problem of tracing the history of any traditional air is far more complicated than might be supposed. The action of the two recreative processes, *zersingen*—unconscious or only partly conscious—and conscious alteration, is never quite the same in kind or in degree in any two instances. It depends largely on psychological factors; the operation of psychological laws of modified memory which can be demonstrated to exist, but concerning the operation of which we are only very imperfectly informed. The development, for instance, of fixed patterns in folk tunes, of more or less artificial arrangement of phrases by some formula, such as those noted by Cecil Sharp for British folk music and by Bela Bartòk for Hungarian folk music, depends largely on the operation of such laws. The extent also, of recreation in folk music is much more far-reaching and quite fundamental than even Dr. Joyce suspected. The first work to be done, we feel, should best be concerned with the musical tradition of the Child ballads, for the reason that these are imported and not indigenous. Hitherto, however, investigators have been greatly handicapped by the paucity of old country material, as compared with the American, owing to the fact that so few of the earlier old country ballad collectors recorded the music. The work of Gavin Greig and Cecil Sharp has been a decided help. As Dr. Carpenter's recent researches become by publication available to musicologists —an event devoutly to be wished for—it should be possible to say how far the recreative processes had affected the musical tradition of the Child ballads before they were brought to America. At least, we so hope. It will then be possible to evaluate the American influence, with the final result, so we hope, that such residuum of native melody as may survive in Child ballad tradition may be demonstrated.

One important by-product of our investigation of the traditional history of Child ballad airs has been the accumulation of evidence to show that it is no longer safe to say of any ballad tune, that, because it is cast in an ecclesiastical mode, it is *necessarily* ancient. On the contrary, it *may* not be older than the singer from whom it was recorded. Nothing in folk music is more evanescent than modality: instances are demonstrable of the origin of modal tunes, built up from variation of a phrase of a major air.

The unknown quantity of indigenous folk music in America is a major problem. We flatly disagree, as far as American folk music is

concerned with Bela Bartòk, who, speaking for Hungarian tradition, has grave doubts of the ability of a folk singer to compose a *new* tune. All that we can say is that to the best of our knowledge and belief the composition by American ballad makers of new tunes for new ballads is something which is not done. The noted Maine woods balladist of the 1880's and 1890's, the late Mr. Lawrence Gorman, whose abilities as woods poet and woods singer have become part of Northeastern woods tradition, did not compose tunes for the ballads he is known to have made. His "Peter Emery", a song of a Prince Edward Island youth who ran away from a stern father, only to meet death "while loading two sleds from the yard", is sung to the Irish air, "The Maid of Timahoe", sets of which were recorded by Petrie in Ireland before 1850. Whoever composed "The Jam on Gerry's Rock", now the darling song of woodsmen the world over, did not compose a new air: he set his ballad to the familiar notes of "Pat O'Brien," the ballad of a Sligo farm boy who seduced and murdered a certain Nancy Ryan. "Lovewell's Fight," written in May, 1725, the second known American border ballad, worthy of rank beside "The Battle of Otterburn" or "Jock o' the Side", was set to the air of a rousing song, "All Ye That Love Good Fellows." "Springfield Mountain", long regarded as the oldest surviving American popular ballad, though perhaps not as old as the first 1800's—to be very conservative in redating it—was sung to "Old Hundred", or, in the stage tradition of 1840 and after, to the Scotch jig, "Merrily Danc'd the Quaker's Wife". The ubiquitous "Young Charlotte", of a miss who for vanity's sake froze to death on a sleigh ride, was sung first to the shorter, later to the longer, form of the Irish air "Fáinne Geal an Lae". Examples might be multiplied, but space forbids.

We have devoted much study to the music of the Northeastern woods ballads, which constitute one of the most interesting *genre* types in American folk tradition. They resemble the Child ballads in that, as Child said, "a man and not a people has composed them". Yet hardly any class of traditional ballads, not even the cowboy ballads, has more of what may be called communal background. The woods singer was, like the minstrel of old, an entertainer; to men whose need for entertainment is sketched in the lines of an early woods song:

> Transported we are from the bottle and the glass,
> And the friends that we left far behind;
> There is no one comes here for to wipe away a tear,
> When sorrow fills our troubled mind.[14]

[14]Fannie H. Eckstorm and Mary W. Smyth, *Minstrelsy of Maine*, Boston, 1927, p. 33, stanza 5.

His repertory, as a whole, was of a pattern with the folk singer's repertory generally: it included everything from ancient ballads to the vacuous sentimentalities of Tin Pan Alley, with the woods songs proper in a class by themselves. Herein was the katharsis for the pent-up emotions of strong individualists united by the *esprit de corps* of the crew, in the woods or on the drive. Again a woods poet sings:

> All names I will not mention, as you may understand,
> There were twenty-five or thirty, all good and able men;
> All working with good courage while scattered to and fro,
> And it was their delight, coming home at night, to see
> the landings grow.[35]

These men, the balladist goes on, when their camp was burned, rose to the call of their leader:

> "Come boys, at last this night is past, with many a chill and pain;
> Let us all take hold, like heroes bold, and build our camp again."
> Three days of hard labor, each man he done his best,
> For to have his camp built up again, and have a chance to rest.[36]

There were songs for every mood and occasion. Tender pathos in "Lost Jimmie Whalen", sung to the loveliest air we have heard in the Northeast, is remarkable for the wide divergency in mode and melodic sequence observed in the recorded sets. Sincerity of feeling is expressed in "The Jam on Gerry's Rock", "Samuel Allen", "John Ladner", and "Jimmie Judges", ballads of sudden and tragic death, which men met in performance of duty. Waggish humor in the story of "Jack Haggerty", jilted by his Flat River girl, as was the milkman in the song which the woods balladist revamped for the occasion. Humor and pathos mingled in Lawrence Gorman's "Boys of the Island", (Prince Edward Island), of whom the poet was one. Satire as bitter as was ever put into words in Jack McGuinness's "The Little Barber", of a hard-boiled woods clerk, who *shaved the crew* through their pay checks and made them pay through the proverbial nose for every trivial loss to their employer through their carelessness or sheer bad luck. Last, but not least, a woods epic of strength and skill in "The Little Brown Bulls", victors in a pulling match over their larger and heavier rivals. There were tunes for all of these, of course, and thereby hangs the tale with which we bring our present remarks on American ballad music to a close.

The music of the woods ballads proper is of later origin than that of the Child ballads. Most of the tunes are of the long come-all-ye type, to fit a double common metre verse form. A fairly large proportion of them

[35] *Ibid.*, p. 49, stanza 7.
[36] *Ibid.*, p. 50, stanzas 10 and 11.

is apparently Irish. A person who is accustomed—erroneously—to expect that musical modes reflect kinds of emotion, will often see in the ways of the woods singers in choice of tunes something incongruous. Ballads as different in emotion-compelling power as "The Little Barber", "The Jam on Gerry's Rock", and "Peter Emery" are sung to sets of the air of an Irish love song, "The Maid of Timahoe"—"Oh, were I king of Ireland, queen of it she should be"! The same air, "Fáinne Geal an Lae", serves for "Young Charlotte" and for "John A. Munroe", a sordid tale of murder, following seduction. The epic sound and fury of "The Little Brown Bulls" is sung to the old "Derry Down" tune, apparently first set to "King John and the Bishop of Canterbury" (Child 45), and still sung to it, though the source of the air in woods tradition is more likely a drinking song, printed in 1815 in *The Boston Musical Miscellany*[11]. Such incongruity of text and tune might be taken partially to confirm Sharp's view that to the folk singer the story was the thing and the music but the vehicle of the story. One should, however, beware of generalizations of this sort. He may go, as he should, to the folk singer for instruction in the folk singer's ways, and receive a far different impression.

We repeat: folk singers are individualists, keepers of a tradition, never for a moment dominated by it. This fact is gradually becoming better known. Not infrequently, the woods singer is the most perfect individualist of his kind. The best of our Northeastern singers are observed frequently to sing *rubato-parlando,* a manner of singing not, as far as is known, prevalent in other parts of the country. It is best described, for the benefit of those who never heard it, as a kind of highly dramatic recitation, with a true musical tone for every syllable of the text: rhythmic, not a melodic modification applicable to any air. It is impossible to bar tunes when they are sung *rubato,* or *rubato-parlando,* since, as recent observers of *rubato* and *rubato-parlando* singing in Hungary, Yugo-Slavia and Rumania have noted, its essence consists in subordination of the rhythm of the air to the dramatic needs of the text. Often such singers will *speak,* not sing, the last word of the ballad; a device equivalent to "the end", in print. When confronted with an irregular line, containing more syllables than its fellows, these singers commonly do not split notes, as required in singing *tempo giusto,* but give each extra syllable full time value *ad lib.* It is very common also for a *rubato* singer to dwell on certain musical notes, prolonging their time value. When such dwelling coincides with a point of strong emphasis in the text, as it often does, its *raison d'etre* is obviously the dramatic needs of the text.

[11] "Past Twelve O'Clock," *The Boston Musical Miscellany,* Boston, 1815, p. 98.

Often, however, it does not coincide with such a point. The effect is that of a heightened form of the familiar Scotch snap. We believe the intent to be one of musical emphasis, a counter-influence to the stress of textual emphasis seen in the *rubato-parlando* style generally.

Of the origin and history of this style of singing, there is as yet, nothing that can be said. Its occurrence in cultural islands as far apart as eastern Middle Europe and the Maine woods is a problem requiring collaboration by musicologist and experimental psychologist.

Dr. Joyce, it will be remembered, said that "occasionally, some skillful musician deliberately altered an air all at once, with the direct intention of converting it into a different melody altogether . . . by altering the time, the rate of movement, the relative length of the notes . . ."[18] Such alteration of rhythmic structure, with no change involved of melodic sequence, also would operate to adapt an air originally fitted for a stanza in anapaestic metre—12's or 11's—to one in double common metre, that of the Irish come-all-ye or street ballad, in which so many of the woods songs are written. One might imagine, for instance, a folk composer, lacking an air to a ballad in double common metre, thus changing the rhythm of the familiar air to "Lord Randall" so that it might be used for "The Jam on Gerry's Rock". This is exactly what has occurred, though the factual basis is not quite so simple, and we do not choose to dogmatize whether the double common metre form was the earlier or the later. What we find in woods tradition very widely, and only less so in family tradition, throughout the Northeast, is the existence of two forms of the same air, interchangeable according to the needs of metre. Not infrequently, the respective types of sets are so closely similar that only the slightest change in rhythm is necessary to change either type into its isotype.[19]

On the other hand, the divergencies may be so great that only long and patient study will demonstrate the fact that a certain number of apparently unrelated tunes are in fact sets, the relationship of which has been so obscured by the recreative individualism of singers that it has ceased to be apparent. Once such recreative forces are under way, even melodic structure—not to speak of rhythm, which is the least stable element in folk music, exclusive of traditional dance music—counts for little. In a word, it is possible to demonstrate, *in corpore vivo,* every detail of the process Dr. Joyce so clearly visualized.

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[18] Patrick W. Joyce, *Ancient Irish Music,* Dublin, 1872, p. 22.

[19] *Cf.* Notes on the Ways of Folk-Singers with Folk-Tunes," *Bulletin of the Folk-song Society of the Northeast,* 12, 2 ff.

We are now in a position at which it is possible to put into words the needed clarification of what we meant nearly thirty years ago, and still mean by *communal recreation,* as the sole process by which "art-song" becomes "folksong". Nothing is farther from our thought than any assent to a theory that folksongs were either made or recreated by a group-mind, acting through the individual minds of a group dominated by such a group-mind as the theory—whether as taught by Gummere or by Tchemodanov is immaterial—requires. What we mean depends on the proper understanding of the use of the word *"communal"* as a figure of speech. By *"communal"* in folksong, as recreated through the forces of tradition we mean that element which survives as the fossil evidence of the cumulative effects of the folk singers' individualism and perpetual state of revolt, both conscious and unconscious, against any stabilized form of text or tune. Such effects are manifold: they may make a good ballad of a poor one, or a poor ballad of a good one. They include particularly the development of the so-called "ballad styles" or pattern figures of text and tune. Such ballad styles, it is possible to demonstrate, have nothing to do with the origin of "the ballad", or of any individual ballad, but arise by gradual development as a by-product of the psychological laws of association and memory. To put it somewhat differently, we see in a folksong, a communal song in the sense only that the author who made the text and the composer who made the music are *not its sole author and composer.* On the contrary, into its being has gone the collective labor—collective only in the sense of *cumulative through tradition in time and space*—of an indefinite number of authors of poetry and composers of music, including for both classes, interpreters disposed to every possible variety of *zersingen,* whose right consists in every possible form and degree of collaboration with the individual author and composer.

And now one last word. We have said that the extent of actual native folk music in American tradition is an unknown quantity, to be determined only by long and careful research. The survival of American folk music is another matter, in which there may be even a larger element of doubt to be discounted before an answer to the question is possible. Perhaps its best hopes lie in the increasing use of folk themes and folk motifs by the composers who shall found the school of American music.

INSTRUMENTAL FOLK MUSIC

Traditional instrumental folk music in America is dance music. A relatively late discovery, as far as scholars are concerned, it has long since been known to modest amateurs whose lights should not longer be hidden

under a bushel. We begin with the pioneer work of one who was not primarily concerned with American music.

Francis O'Neill, whose published works on Irish music are a monument to the extent of his knowledge of the subject, was nearly seventy years ago a school teacher in Edina, Missouri, where he had the good fortune to serve under a director who was a native of County Galway and himself a musician. We quote from O'Neill's *Irish Folk Music*:

> Not a week passed during the winter months without a dance or two being held among the farmers. Such a motley crowd—fiddlers galore, and each with his instrument. Irish, Germans, French—types of their respective races—and the gigantic Kentuckians, whose heads were endangered by the low ceilings, crowded in, and never a misunderstanding or display of ill-nature marred those gatherings. Seated behind the fiddler, intent on picking up the tunes, was my accustomed post, but how much was memorized on those occasions cannot now be definitely stated. Three tunes, however, distinctly obtrude on my memory, viz.: A reel played by Ike Forrester, the "village blacksmith", which was named after him; "My Love is Fair and Handsome", Mr. Broderick's favorite reel; and a quickstep, which I named "Nolan the Soldier". Nolan had been a fifer in the Confederate army during the Civil War.[38]

A few years later, in 1873, the young school teacher joined the Chicago police force, in which he rose from the ranks to the position of superintendent. During more than forty years, Francis O'Neill made the collection of Irish music his avocation, an avocation with the proportions and serious concern of a vocation.

Of the published works of Supt. O'Neill, the most important are his *Music of Ireland,* 1903; *Irish Folk Music,* 1910; *Irish Minstrels and Musicians,* 1913. In his *Music of Ireland,* he published a total of 1850 airs, of which 625 were song tunes. A large number consists of airs recalled by him from his mother's singing at their farm home in West Cork. In the 1225 dance tunes, of various classes, we have a compendium of traditional American, *de facto,* instrumental music, if so largely Irish *de iure.* We regard it a most useful reference book for any field worker.

Our interest, as we have said, was from our first field work concerned primarily with traditional song music. What little we had to do with dance music pertained to the special type of the ring-play, more properly classified as a song for dancing. We may state in passing that the history of the play-party, as surviving in the West and Southwest, at which only "sing-

[38] Francis O'Neill, *Irish Folk-Music,* Chicago, 1910, pp. 16f.

music", as opposed to "fiddle music", is tolerated for dancing, is very imperfectly known. In the Northeast, Maine, Vermont and Connecticut, it was very much a live institution as late as the 1870's or later. Locally it may be traced back into the first quarter of the nineteenth century. In the course of our researches, we learned that even in the Northeast, fiddle dances and fiddle tunes were not unknown. The testimony of the widely known American ballad, "Young Charlotte", ascribed by family tradition to William Lorenzo Carter, a blind poet of Benson, Vermont, but now known to have been written in 1843 by Seba Smith[21], is that formal balls, held on Christmas, or New Year's Eve, in the great dance hall of the local tavern, were a feature of New England village social life of the 1820's and after: testimony corroborated by actual invitations—usually on special printed form—to sleigh ride and ball parties of the sort described in the ballad. Usually the tavern dance hall was provided with a peculiarly constructed "swing floor" to assist the dancers in keeping the steps. We infer, therefore, that it is doubtless not too late to collect traditional instrumental music even in New England.

When in 1916-17, Cecil Sharp was recording ballad music in the Southern Highlands, he was surprised to discover so little instrumental folk music. A few jigs played by fiddlers—nothing more. A few years later, Mr. Robert W. Gordon made a survey of the prevalence of traditional instrumental music among the mountain folk. In an article "Fiddle Tunes" he writes:

> Mountain fiddling differs from its more learned sisters of the cities, in much the same way that the folksong and the folk ballad differ from sophisticated author poetry. It belongs to the folk and follows strictly folk rules and conventions. . . .
>
> The old fiddler prefers to play by ear alone. His tunes are mainly traditional. Many of them he has learned from his father, who in turn learned from his. A few have come to him from other fiddlers. From books or sheet music he has gained but little . . . .
>
> His scales often differ from the conventional scales on the piano and are like those found everywhere in true folksong. He seeks deliberately for certain "wild notes". And if he plays a modern composition he picked upon his travels, he will inevitably transpose it into his own musical dialect.
>
> Passed on by ear alone and unchecked by any printed standard, mountain fiddle tunes show quite as much variation as do mountain songs. Both are in the truest sense "folk".[22]

[21] *Bulletin of the Folksong Society of the Northeast*, 12, 24A.

[22] "Fiddle Tunes," *American Folksongs No. 11*, New York *Times Magazine*, Nov. 27, 1927.

Quite so. Whether as singer or instrumentalist, the folk musician is an individualist.

The most significant work being done at the present time for the history of instrumental music in American folkways is being carried on by two field workers in the hither Appalachian region. Mrs. Annabel Morris Buchanan is exploring Virginia; Mr. Samuel P. Bayard is making extensive reseaches in southwestern Pennsylvania and northeastern West Virginia. We have had the good fortune to examine a part of Mr. Bayard's large collection of fiddle tunes, and have been very favorably impressed, both with the excellence and quantity of the material, and by the evidence of the creative artistry shown by the musicians themselves. We hope not only that Mrs. Buchanan and Mr. Bayard will continue and extend their present work, but that other field workers will, by their example, be inspired to explore regions in other parts of the country. We have already spoken of the possibilities of the Northeast. To judge from the imposing list of fiddle tunes given by Carl Carmer in *Stars Fell on Alabama*[23]—a list which might have been four times as long—even the deep South is an equally promising field.

The same problem which we encountered in the case of the traditional song music, balladry and hymnody, the extent to which American folk music is demonstrably of native, rather than of imported, origin is to be met with in the history of instrumental folk music. There is, too, no hard and fast line which can always be drawn between dance music and song music. The old ballad of "Springfield Mountain", for instance, is now quite generally sung to the air of a Scotch jig "Merrily Danced the Quaker's Wife", following the precedent set for the stage in 1840 by George Gaines Spear. We do not know whether the melody has survived as a dance tune. On the other hand, "Barbara Allen" was used as a ring play as early as the 1820's, though the particular form of the air in this instance is unknown. Nevertheless, one air to "Barbara Allen," with an enormous popularity in the old country and in American tradition from Pennsylvania southward and westward, seems at least on the way to become a dance tune of the hoe-downs, divorced from the ballad but picking up stray improvisations by the way after the manner of the fiddle tunes described by Gordon. Each tune history must be dealt with by itself as a separate study; the historian must be prepared for some bewildering experiences in running to earth even some of our most familiar American, *de facto,* kitchen junket tunes.

Cambridge, Mass.

[23]Carl Carmer, *Stars Fell on Alabama,* New York, 1934, pp. 275 ff.

MUSICAL TYPOLOGY IN FOLKSONG[1]

by George Herzog

IN some countries people speak of folk music and its study. In the United States one speaks of folk song. Actually we concern ourselves with folk poems only, or with their aristocracy, the Child ballads. The magic word *music* may be uttered, but the effect of the conjuration is very slim.

Yet the realization has been growing in the United States also, that a study of folk song which restricts itself to folk poetry has very serious limitations. In folk song, poetry and music—text and melody—form a unit which *may* be separated into its constituent aspects when minute study requires it, but which nevertheless should always be looked upon and ultimately treated as an organic unit. We know that folk songs are practically never "recited," that is, rendered without the melody. A number of melodies are, of course, performed without a text, on musical instruments; yet folk music is predominantly vocal. The collector often notes that when the folk singer attempts to remember a song, words and melody come to him at the same time. He discovers also that when a singer is to dictate the text, he finds it difficult and often almost impossible to refrain from singing. All this suggests that the unity of folk music and poetry is not only plausible theory, but also observable reality.

These phenomena are by no means singular. They are found in perhaps a more extreme form among "primitives"; they are paralleled in the city-dweller's experience with popular songs, and could easily be duplicated if one asked a singer to dictate the words of an art song or an opera aria.

Mr. Phillips Barry at one time likened the union of text and melody to a marriage. True enough, the marriage has often been rather modernistic; melodies as well as texts have frequently gone their own way. Yet, while the union lasts, relations are usually harmonious, and always very intimate. In American studies, the musical representative of the *liaison,* however, has been rather a handmaiden all along. We are aware that many questions of detail, even when they are ostensibly literary and textual, may appear in a new light if approached also on the musical level.[2] We are apt to be less aware that a strictly musical study, disregarding for

[1]Paper read at the meetings of the Modern Language Association, Popular Literature Section, Richmond, Va., 1936.

[2]However, a study that appeared recently is the first one in American literature that posits a general problem from both angles: J. W. Kendren's valuable *Study of Ballad Rhythm, with Special Reference to Ballad Music,* Princeton, 1936.

the moment literary and textual content, can lead us to other special problems and results. Or that the investigation of the relationship of text and melody is bound to yield insights, perhaps the most intimate, into the life-history and dynamics of folk songs.

If we seriously desire to treat folk song in its dual aspect, we are faced with the question of how to initiate the musical study, a study which has not yet been cultivated systematically in the United States. Ultimately, of course, very much of our musical material stems from Western Europe. But despite appearances to the contrary, there is no vigorous discipline of folk music study in Great Britain[3] or France. Even in Germany such a discipline is lacking, although the number of special treatises is large.

One of the first requirements for such a study is a musical typology, which is closely bound up with the need for classifying melodies. Indeed, typology and classification are merely different facets of the same procedure. It is through a discovery of types that we hope to find the stylistic relationships, which are often genetic and historical relationships, between different melodies. We need some working knowledge of musical types and features in order to trace in the musical medium the reflex of literary or functional types and categories. It is only through them that we can reduce the elusive musical patterns, ramified into individual, regional, and even national variants, to what may have been their arch-types. When a single melody is selected for study, it seems practically lost and submerged in the mass of its variants and of related melodies, unless we can endow it with the more inclusive and more substantial traits of a group or type and treat it as a representative of a larger group.

Classification is a more pedestrian and practical task. It arises with the humble needs of the collector who wishes to keep the slips on which his melodies are jotted down in some intelligent and usable order so that he can find them, refer to them, and display them with ease. In this sense, classification is chiefly a reasoned, systematic cataloguing and indexing. When it comes to publishing the material, the need for classification is of a different order. Unfortunately, however, so far we have no collection in print in the United States which in its organization takes musical relations into account.

The relations of classification and typology are very close. It is almost obvious that cataloguing is apt to lead to the establishing of types, and that types in turn are indispensable for an intelligent order. It is less evi-

[3]Cecil Sharp's stimulating and valuable discussions, as in his *English Folk Song—Some Conclusions*, published as early as 1907, made a beginning which, with his death remained only a beginning.

dent, however, what system of classification or typology is the ideal one. It should be as open and unpretentious as possible. The main danger in classification is that it leads to assuming that objects kept in a certain order in a storeroom were originally created and deposited in that order. There is a similar danger lest typology should lean too much upon what results from a convenience in display or from the convenience of preconceived notions.

Musicology has not contributed significantly toward a discussion of melodic types. This may be because our dignified musical forms are quite complex; also because the musical scholar usually passes folk music by, and thus misses a great opportunity for studying musical form in miniature. But this is perhaps a mitigated loss. Possibly by way of compensating for the complexity of his material, the musicologist is apt to depend too much on over-simplified concepts, such as tone, interval, scale, and bar or measure. Moreover, the musicologist or musician is also prone to forget that the study of folk song needs two legs to stand on. He is rarely acquainted with the literary, not to mention the social background of folk song. Yet it would be just as wrong to over-emphasize the musical aspect as it was and is wrong to give disproportionate weight to the literary aspect.

Certain investigators in the American field have confronted some of these problems, and it may be well to take stock of their results. Cecil J. Sharp, for instance, to whose enthusiasm and stimulation this field will always be indebted, classified songs with reference to melody, or rather, to tonality. He differentiated them primarly according to the various *modes* on which very many folk melodies are based.[1] These modes are fundamental to much of early European music, whether folk music, the music of the church, or of the city. They can be distinguished from scales by their lack of the harmonic implications and harmonic background which were growing in our music at the same time that the major and minor scales became predominant. The mode concept is very important. However, a classification according to modes indicates only the tonal raw material of a melody, nothing much about the treatment of this material.

The mode concept has been taken up rather enthusiastically by some collectors and by propounders of folk music. The terms major and minor

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[1]See Olive D. Campbell and Cecil J. Sharp, *English Folk-Songs from the Southern Appalachians*, New York, 1917. It is customary to distinguish seven modes, which can be produced by playing the white keys of the piano from a tone to its octave, starting with a different tone for each mode.

scale are avoided. Melodies suspected to be major are described as in the Ionian mode, since the tone *content* of the Ionian mode is the same as that of the major scale. Actually, such a case can be determined only by the presence or absence of the harmonic implications characteristic of the major scale, and of the special melodic turns and idiosyncrasies characteristic of tunes in major. The mode concept, like the scale concept, should not be used mechanically and indiscriminately. Many melodies that were molded when musical thinking was modal, now bear also the imprint of scale-thinking and harmonic thinking, which calls for added caution in using either the scale or the mode concept.

Moreover, there are melodies which are neither in a diatonic scale (major or minor) nor in a mode. The simpler type of children's songs, game songs, counting-out rhymes and the like, while they readily strike our ear as major, are actually neither in major, nor in the mode that corresponds to the major scale. To add further grief, many of our melodies sound modal, but are in pentatonic or hexatonic scales: scales that have five or six tones in the octave instead of our orthodox seven. These cannot without further ado be classified according to modes.

Pentatonic scales have also served for classification, and melodies with such scales are at times assumed to represent a type or layer of their own. There are, however, many kinds of pentatonic scales, and they should be distinguished in the material. A mere count of the tones, within the octave, employed by a melody does not necessarily mean much, since in the course of historical development pentatonic scales have become contaminated with modes, as modes have become contaminated with scales. Usually we may assume that melodies with pentatonic scales are fairly old; yet it has happened that melodies with full-blown seven-tone scales have become reduced to pentatonic scales. We must, accordingly, distinguish original simplicity from that which is secondary. A classification of melodies according to whether their scales have five, six, or seven tones is not an alternative to classifying according to mode and scale, nor is it part of such a grouping; but both are useful and necessary means of melodic classification.

Another device used at times is to group melodies together according to the musical contents of the first line of the song. This inevitably leads to the same sort of results we would get if we considered all songs whose first line is identical to be genetically related. Such a system cannot be very effective, even if it purports to be no more than a mechanical grouping or indexing, because it rests on a haphazard trait. Just as with the text of folk songs, so in the melody too the first or last line is often a con-

ventionalized formula which can become attached or detached with comparative ease.

These and similar devices are very fragmentary means for a melodic typology, yet they are practically the only ones to which we can point in American work. Recently Hustvedt published a more detailed scheme for cataloguing and indexing melodies.[5] Its weakness is that it leans too much on the melodic contents of the first and last lines, and that it does not provide for an analysis of structure, that is, the architecture revealed in the relationship of the musical content of the various lines. But perhaps the main drawback is one potentially inherent in any scheme of classification—and implicitly, of typology—which has to rely upon representing musical matter through formulas.[6]

Melody is, of course, only one of the phases to be studied in connection with folk music. Traits of rhythm and structure are to be considered as well. They have received very little attention in American work,[7] but a discussion of them here would lead too far afield.

The nature of the drawback of formulistic representations becomes more apparent as one grows increasingly aware that most folk music material published in Western Europe and in the United States has in many respects become falsified while it is being heard, written down, and edited. We only begin to realize, through the help of objective phonograph records, that certain subtle elements in folk music, such as ornamentation, manner of singing, and so-called liberties of rhythm and intonation, are significant. Consequently, musical notation seems a very unsatisfactory means of recording and communicating a melody. Such elusive features we experience and regard as subleties. But if they are difficult to capture by the ear and in musical notation, they are even more difficult to bring down to terms of units or of formulas. For this reason, a grouping which gives only bare and general traits is preferable to more detailed and ambitious ones. It gives more leeway than does a very detailed method, such as Hustvedt's, for instance, for the investigation of features which are not represented in the system itself.

A comparatively simple and rather elastic method is employed in East-

[5] S. B. Hustvedt, *"A Melodic Index of Child's Ballad Tunes," Publications of the University of California at Los Angeles in Languages and Literatures,* I, 2, Berkeley, 1936, pp. 51-78.

[6] A fair exposition of Professor Hustvedt's suggestions would require more space than is available within this article.

[7] A notable exception is Mr. Barry's analysis of some structural types in his essay "The Music of the Ballads" in Barry, Eckstorm, and Smyth's *British Ballads from Maine,* New Haven, 1929. Here he discusses various types of relationship between the musical themes of the song or of the lines, using letters to denote musical phrases and sections, as is done by some European students.

ern Europe. There a development of classification and typology was greatly stimulated by the needs of Finnish collectors who had to bring order into very large mass of folksong material gathered through a nation-wide cooperative effort of collecting. The methods for this task were developed by Ilmari Krohn; they were somewhat modified by Béla Bartók in Hungary.* This development, as well as extensive phonographic recording, has made for an effective study of folk music in Finland, some of the Scandinavian and Baltic countries, Hungary, and some of the Balkan states.

The system is briefly as follows: Melodies are first grouped according to broad stylistic or to literary and functional classes, providing this does not run counter to musical requirements. Next is considered the constitution of the text, of the musical rhythm, the melody, and the musical structure. Melodic characterization is given by a consideration of the type of scale construction, the melodic range, and the closing tones at the end of each line or phrase of the song—the so-called finals. Numbers and letters are employed to compress most of these data into a formula. In publications the material is usually grouped, within the larger classes, according to musical relationship instead of employing an order dictated by literary content, or no order at all; a procedure quite divergent from Western European and American habits. The advantage of the system is that it gives a brief and not over-explicit formula defining a number of salient features of the song and that it can be used for purposes of publication as well as for typology and indexing.

Whatever scheme we use, we cannot expect that the ideas emphasized in interpreting the city music of the last few centuries will apply when simply carried over into folk music. The distinctions must be developed from the material itself. Then it will be seen that leads of one nature will be significant in one region and of a different nature in another region. For example, a number of musical styles in Eastern Europe contain two broad classes or sub-styles, which are more easily distinguished by differences in ornamentation and manner of rendition than by any other traits. In Hungarian folk music an old type of melody which is very highly ornamented and is sung in a free reciting manner, the so-called *rubato-parlando* melody, contrasts with another broad type in which ornamentation is lacking and the melody is sung in strict rhythm, the so-called *tempo giusto* melody. The old ballads are in the first category; topical songs and dance

*See Ilmari Krohn, "Welche ist die beste Methode, um Volks und volksmässige Lieder nach ihrer melodischen (nicht textlichen) Beschaffenheit lexikalisch zu ordnen?" *Sammelbände der Internationalen Musikgesellschaft* IV, 4, 1903, pp. 643-660; and Béla Bartók, *Hungarian Folk Music*, London, 1931, pp. 6-8.

songs usually in the second.[9] In other parts of Eastern Europe also this distinction gives some of the main stylistic, functional, and historical divisions.

Experiences with primitive music and with some unusual forms of folk music, such as the music of Slavic epic poetry, suggest that we must recognize, in addition to those derived from conventional musical theory and habits, a large number of distinguishing marks which may become typologically significant. It often happens, for instance, that two melodies which have different tone material and different intervals nevertheless evince a very compelling similarity. In such cases the sense of similarity is quite likely to be due to having both the same type of melodic contour, or the same general melodic movement. It would seem that countable and measurable elements, such as tones, intervals, scales, and so forth, are often merely convenient points of departure, and that eventually more attention must be paid to features which can be treated only as manifestations of the *Gestalt* or configuration principle.

No system of classification or typology can give complete satisfaction or safe clues to where some or all relatives of a given melody may be found. A melody may be related to others through one or more out of a large number of traits. By the time one could make a cross-classification taking into consideration all pertinent traits, he would have the melodies all in his head, and no one else could use the system.

It is important and it will be valuable for the study of folk music in America to test out the methods of classification that have been attempted elsewhere and to evolve the one best adapted to its own needs. Among those advanced so far the Finnish-Hungarian method seems the most promising, and the only one which has been tested by extensive use; possibly, with appropriate modifications, it may prove very useful in America also. Any system of classification, however, is merely a means. The study of a melody *begins* after it has been placed in some system or index; it does not end there.

Columbia University

[9] Bartók, *op. cit.*, pp. 9-11, 12-13.

FIELD EXPERIENCES WITH RECORDING MACHINES

by John A. Lomax

Chairman's Note: The phase of folksong collecting that has made the most rapid strides within the last few years is the field use of recording machines to secure in permanent form the exact way the folk singer renders a tune with all the changes in time, rate, phrasing, etc., including stanzaic variations. This is obviously a big advance on the older method that many of us had to use, of learning a tune from a singer and then noting it down in manuscript form.

The importance of accurate, permanent recording is stressed both in the Committee's Recommendations (See number 6, page 4 and in Professor Herzog's Observations, paragraph 4, page 25). The same point receives international emphasis in a publication of the League of Nations:[1]

"Le Ier Congrès international des Arts populaires, convoqué à Prague en 1928, a fait une large part à l'étude des questions relatives à la musique et à la chanson populaires.

"En séance plenière, un certain nombre de résolutions et de voeux présentés, notamment par la princesse Cantacuzène, MM. Bartok, Focillon, Lajtha, Pernot, Subira, Stransky, ont été adoptés, et nous donnons ci-après les passages relatifs à la musique, réunis par le Bureau de la Commission internationale des Arts Populaires sous cette forme: 'La plupart des chants et mélodies populaires sont en voie de disparition. Leur conservation est d'une grande importance pour la science et pour l'art. Le Congrès recommande instamment aux divers gouvernements de faire procéder à leur enregistrement phonographique dans le plus court délai possible. Cet enregistrement doit avoir lieu sur disques et non pas sur cire.'"

The following article is by one of the earliest and most experienced users of recording machines in this country.

DURING vacations and week-ends of the years from 1907 to 1910 I traveled through Texas and the West, hunting for folk songs and recording the tunes on an Edison phonograph. The machine weighed about fifty pounds. The records were then made on small wax cylinders, instead of aluminum discs generally used today. The cutting head was driven by a spring which had to be wound every two or three minutes. Financed by a Traveling Fellowship from Harvard University, I was able to travel from Texas to California and north as far as Montana in my search for the best folk tunes.

In addition to the recording machine, I carried also a large horn through which the singers sang their songs, and also a head phone which they put over their ears to hear their singing brought back to them. Without the head phones the squeaky reproductions would today sound laughable; with them a competent musician could make fairly good transcriptions. At least, the equipment necessary for playing the record over and over again in the quiet of the transcriber's room was more reliable than to hear one time a singer's voice in the cow camp or in the back room of some Western saloon. My horn was never popular, and I lost many a song because the cowboys didn't like the looks of it.

Before the time I made these records, Charles F. Lummis of California, using a similar equipment, was recording Indian chants and songs

[1] *Musique et Chansons Populaires*, Société des Nations, Institut International de Cooperation Intellectuelle, Paris, 1934, p. 7.

and the Mexican ballads of the Southwest. The large collection of wax cylinders of Indian singing made by different persons for the Smithsonian Institution in Washington possibly antedates the work of Mr. Lummis, though, so far as I know, no records of the folk songs of the whites or negroes had been made prior to the publication of *Cowboy Songs* in 1910.[1] According to the records of the Library of Congress, that book happens to be the first copyrighted collection of American white folk songs, containing music, printed in the United States.

The lack of interest in native folk music in 1910 was evidenced by my publisher's refusal to print more than twenty-five tunes of the several hundred I recorded. Fortunately the wax cylinders are in most cases yet unbroken and the music may possibly yet be obtained from the somewhat dim, waxen lines.

The first, now antiquated, portable recording machines were looked on as marvelous thirty years ago. The singers, especially in the far West, were delighted and amazed as the screechy representations of their voices issued from the recording machine. The play-back was, therefore, helpful and even necessary in securing the cooperation of the timid or indifferent.

By 1933 impressive advances had been made in sound recording. The big record companies sent trucks through the South, equipped with a sound proof room and electrically driven sound recording apparatus costing a total of as much as $50,000.00. These companies were looking for singers of the old ballads and folk songs. Advertising in advance in cities, they invited singers to come in for voice or other musical tests. This method of song collecting has been abandoned. The principal sound recording laboratories are now in New York City, and singers are invited to come there. The present wide use of the radio uncovers much of the talent.

The problem of the small equipment, not too heavy for transporting in an automobile, seems to have presented greater difficulties. Improvements have come slowly. I remember well the first electrically driven machine that I operated in 1933. The amplifier weighed more than one hundred pounds; the turntable case weighed another one hundred; two Edison batteries weighed seventy-five pounds each. The microphone, cable, the tools, etc., accounted for sufficient weight to make the total five hundred pounds. The different cases were bulky, unwieldy and hard to handle. In order to carry them in my car I tore out the back seat and installed the different parts in a specially built-in wooden framework. The two big batteries were

[1] *Cowboy Songs and Other Frontier Ballads*, New York, 1910.

dangerous. On one of our field trips the car overturned, and as a result my son got acid burns and lost a suit of clothes.

The present equipment furnished me by the Library of Congress weighs less than half as much as the first unsatisfactory machine. It is driven by one six-cell battery. When the battery runs down, a battery out of your automobile will do the job. Recordings are made on aluminum discs, the groove in the plate being pressed in or embossed.[2]

The manufacturer of this equipment now offers a similar machine, improved in many particulars, with bulk decreased by one-half, the entire weight with full equipment being less than one hundred and fifty pounds —a reduction of seventy per cent in weight within three years.

Such a recording machine, including storage battery, will cost five hundred dollars. The same machine operated on a house current will cost four hundred and twenty-five dollars. Twelve-inch aluminum discs sell for thirty-four cents each or thirty-two cents when bought in quantities. Eight-inch discs sell for eighteen cents each, acetate discs about two and a half times as much. The acetate disc registers the delicate high frequencies with greater fidelity and may be played with a steel needle. An amateur should, however, stick to aluminum, using wooden needles which must be sharpened frequently. It gives a dependable record of the music for transcription, even if some of the finer shades are missed.

An hour's instruction will enable a person of ordinary intelligence to set up a recording machine and make recordings. All the plugs are fool proof, for a plug will not fit where it doesn't belong. Any one of the three different types of microphones is satisfactory. Indicators are made into the machine which help one to place the singers the proper distance from the microphone. A long microphone cable makes possible distance recordings. Several times I have made records of church services with the machine outside on the ground, the microphone being held inconspicuously by my associate seated among the congregation. I have also made records without taking the machine from the automobile, even on one occasion taking the microphone to the bedside of an old negro woman in a lonely plantation cabin.

Seven minutes are required to fill one twelve-inch record, fourteen minutes the two sides. Four discs will contain an entire church service. Now and then a long work song or a spiritual covered all of one side of a record. A very few long songs ran over on the second side.

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[2]Since the foregoing was written, the Library of Congress has purchased a recording machine, operating by plugging in on alternating current. The entire equipment weighs less than one hundred pounds and costs $250.00.

One very serious problem connected with aluminum and acetate records has not yet been solved. Neither type can be played more than fifty times, and then with very light, flexible reproducers, before the records begin to wear out. Duplicate copies can easily be made with proper equipment at small cost. The first, or master, record should not be played often if it carries rare tunes or distinctive music. It is possible to make from the original record a copper master at a cost of $10.00, from which black shellac records may be pressed at a cost of $1.00 each, this price decreasing rapidly with greater quantity.

Portable recording machines are necessary for a folk song collector who wishes to secure music in its native habitat, where there is the least likelihood of the inclusion of jazz influences, and where the singers feel at ease in their own homes or amid scenes familiar to them for a lifetime. Unless the collecting work can be quickly done, it is my opinion that the influence of good roads and the radio combined will very soon put an end both to the creation and to the artless singing of American folk songs.

Library of Congress, Washington, D. C.

LIST OF COLLECTORS AND PERSONS INTERESTED IN THE BALLAD AND FOLKSONG FIELD[1]

FROM the outset, the committee felt that one of the best services it could render would be to prepare a directory of collectors, writers, students, and persons interested in ballads and folksongs. It is needless to point out the manifold advantages and uses of such a list, could it be made even reasonably full and accurate.

Handicapped as the committee was by lack of secretarial assistance and funds for postage and stationery, it has yet done its best to make a good beginning on this extended and difficult task. The final results which are printed in the following pages are probably less satisfactory to the committee than to anyone else. The lists contain many omissions, much partial information, and many mistakes, but are as complete as could be effected under present conditions. They will at least serve as a foundation and starting point for the future. The chairman will welcome all corrections and additions that anyone can make.

The most disappointing feature of the present lists is their lack of detailed information about the different collections and the individual items composing them.[2] Such detailed information would represent a minimum of desirable information about any given ballad or folksong, but even so it would require an impossible amount of time and space in such a report as the present one. For the same reasons it has likewise been found impracticable to give either bibliographies of published books and articles by the different collectors or even to list the bare titles of the items of the various collections. For example, the bare listing of the titles of the collections of Miss Emelyn E. Gardner of Wayne University, Detroit, and of Miss Geraldine J. Chickering, also of Detroit, occupies ten pages each; Mrs. Helen Hartness Flanders' Vermont collection requires thirty-one pages of titles; and the list of Mellinger E. Henry of New Jersey covers twenty-one pages. Therefore to go into even the limited descriptive detail suggested in the preceding footnote is unfortunately but frankly out of the question. Every serious student of the field, how-

[1]Allotment of territory: New England, Phillips Barry; North Atlantic States, Martha W. Beckwith; Southern States, Arthur Kyle Davis, Jr., A. P. Hudson, Reed Smith; Middle West, H. L. Ridenour.

[2]The form of reporting that was suggested by Phillips Barry for each item and that was approved by the committee was somewhat as follows: Title, variant title(s); First line; Summary; Source (when and where found); Descriptive matter after each song: W=whole ballad (text and music), T=text only (including number of verses—as T10), Tf=text fragmentary, and Md=music defective.

ever, wishes that *somehow, somewhere, and somewhen* it could be done.

In the meantime, being unable to fly we swim, and the committee offers with mingled pleasure and apology the following list with all its imperfections on its head:

NEW ENGLAND

Andrews, Edward Deming and (Mrs.) Faith, 42 Clinton Ave., Pittsfield, Mass.
Field: Shaker literature, hymns, furniture, and textiles.

Andrews, (Mrs.) Faith.
See Andrews, Edward Deming.

Archibald, R. C., Brown University, Providence, R. I.

Barry, Phillips, 5 Craigie Circle, Cambridge, Mass.
A very large, important collection of ballads and folksongs, with music, partly in Harvard Library and partly in his personal library.

Bartholomew, Marshall, Yale Glee Club, 1885, Yale Station, New Haven, Conn.

Carpenter, John C., Concord Ave., Cambridge, Mass.

Colcord, (Miss) Joanna C., Searsport, Maine.

Eckstorm, (Mrs.) Fannie H.
Collection of Maine folksongs and ballads.
Co-editor of *British Ballads from Maine* and of *Minstrelsy of Maine.*

Flanders, Helen Hartness, Smiley Manse, Springfield, Vermont.
Texts, 454. Tunes, 197. Dictaphone records, 378.
In charge of Archive of Vermont Folk-Songs.

Jennings, Edwards P., Long Meadow, North Bennington, Vermont.

Kittredge, George Lyman, 8 Hilliard St., Cambridge, Mass.
Internationally known ballad critic and authority.

Smyth, Mary W.
Collection of Maine folksongs and ballads.
Co-editor of *British Ballads of Maine* and of *Minstrelsy of Maine.*

NORTH ATLANTIC STATES

American Museum of Natural History, Department of Anthropology, 77th St. and Central Park West, New York City.
Phonograph records, 2,500 from various countries of the world.
Curator: Clark Wissler.

Bayard, Samuel P., 6366 Jackson St., Pittsburgh, Pa.
Texts, 1,000. Tunes, 1,500 (counting fiddle tunes).
Regional sources: Pennsylvania and West Virginia.

Beckwith, (Miss) Martha W., Vassar College, Poughkeepsie, N. Y.
Head, Folklore Foundation, Vassar College.

Benedict, (Miss) Ruth, Columbia University, New York City.
Editor, *Journal of American Folk-Lore.*

Bornicle, (Miss) Mary Elizabeth, New York University, New York City.

Brendle, Thomas R., Egypt, Pa.

Busch, (Miss) Marie, 729 Park Ave., New York City.

Busch, (Miss) Thea, 729 Park Ave., New York City.

Columbia University Collection of Speech Records, Department of English and Comparative Literature, Hamilton Hall, Columbia University, New York City.
Collector: Bascom Lamar Lunsford. In Charge of: G. W. Hibbitt and Cabell Greet.

Collection No. 1
Texts, 283. Phonograph records, 79. Regional Source: North Carolina.

Collection No. 2
Records, 34 (12-inch aluminum records). Regional source: First Pennsylvania Folk Festival, Allentown, Pa.

Collection No. 3
Records, 2 (10-inch aluminum) records, including songs, proverbs and superstitions. Regional source: Haitian Creoles.

Collection No. 4
Records, 200. Regional source: negroes of South Carolina, Georgia, Sea Islands, Alabama, Tennessee, and Virginia. (Secured for Columbia University Library through Manner's fund for English Literature).

Collector: Walter C. Garwick.

Collection No. 5
Collection of folksongs of Virginia and North Carolina.
Collectors: Dorothy Scarborough and Bascom Lunsford.

Custer, Ellis H., 24 Garland Drive, Hastings-on-Hudson, N. Y.

Doerflinger, William M., 324 Bard Ave., West New Brighton, Staten Island, N. Y.

Dumbach, Paul, University of Pittsburgh, Pittsburgh, Pa.

Earhart, Will, Carnegie Institute of Technology, Pittsburgh, Pa.

Folklore Foundation, Vassar College, Poughkeepsie, N. Y.

Frey, H. C., 917 North 15th St., Harrisburg, Pa.

Garwick, W. C., Sound Recording Instruments, Rye, N. Y.
Phonograph records, collection entirely recorded.
Types of material: instrumental, vocal, choruses, quartets, glee clubs, narratives of native customs and ceremonies.
See also Columbia University Collection of Speech Records.

Gaul, Harvey B., Shady Avenue, Pittsburgh, Pa.

Gellert, Lawrence, 51 E. 10th St., New York City.
Collection of negro folksongs.

Greet, Cabell, Hamilton Hall, Columbia University, New York City.
See Columbia University Collection of Speech Records.

Grosvenor Library, Franklin and Edward Sts., Buffalo, N. Y.
See White, Leslie; Olmstead, C. M.; Shearer, Inez; Shearer, Augustus.

Halpert, Herbert, Play Bureau, Federal Theatre Project, 303 W. 42nd St., New York City.
Large collection of children's games, rhymes, traditional ballads and folksongs, and American ballads and folksongs.
See also WPA Play Bureau Federal Theatre Project.

Hart, Judge Louis B., City Court, Buffalo, N. Y.

Henry, Mellinger E., 942 Edgewater Ave., Ridgefield, N. J.
Texts, 569. A large collection of ballads and folksongs of many kinds, with many tunes.
Publication: *Bibliography of American Folk Songs.*

Hibbitt, C. W., Hamilton Hall, Columbia University, New York City.
See Columbia University Collection of Speech Records.

Korson, George, 40 South 2nd St., Lewisburg, Pa.
Texts, 85. Tunes, 50. Phonograph records, 33. Regional source: Eastern Pennsylvania.

Kouwenhoven, John A., 500 West 112, New York City.
Texts and tunes, 70.

Lawson, W. W., New York City.
Texts, 200.

Lawton, Dorothy, Music Library, New York Public Library, 121 E. 58th St., New York City.
See New York Public Library, Circulation Department.

Lewis, E. E., Altoona *Times Tribune* Co., Altoona, Pa.

Lunsford, Bascom Lamar, Hamilton Hall, Columbia University, New York City and Asheville, N. C.
See Columbia University Collection of Speech Records.

Mason, J. Alden, University Museum, University of Pennsylvania, Philadelphia, Pa.
See University Museum, University of Pennsylvania.

Mundorf, Katherine L., Elmwood Boulevard, York, Pa.
Collection of music and musical events in early days of York; songs (literary, not folk) written by York people.

New York Public Library, Circulation Department, Music Library, 121 E. 58th St., New York City.
Volumes of folksongs with music, 500. Volumes of music criticism, 70. Records, 175.
Music Librarian: Dorothy Lawton.

New York Public Library, Music Division, Fifth Ave. and 42nd St., New York City.
Large collection of folk music in printed form. Photostatic copy of Cecil Sharp's collection at Harvard.
Archivist: Carleton Sprague Smith.

Niles, John J., 29 E. 91st St., New York City.

Olmstead, C. M., Grosvenor Library, Franklin and Edward Sts., Buffalo, N. Y.
Curator, Grosvenor Library.
See Grosvenor Library.

Peeples, (Mrs.) Katherine B., Federal Music Project, U. S. Works Progress Administration, 254 W. 54th St., New York City.
Collection of Virginia and Texas Material.
See also Simpson, (Miss) Annette.

Redway, (Mrs.) L. D., 84 S. Highland Ave., Ossining, N. Y.
Texts and tunes, 200. Field: early American songs and English songs published in America.

Ring, (Miss) Constance Varney, Vassar College, Poughkeepsie, N. Y.
Texts, 100. Tunes, a small collection. Field: English and American songs and ballads.
Unpublished manuscript: "Popular Songs and Verse of the Mid-Hudson."

Ryan, (Miss) Elizabeth, Play Bureau, Federal Theatre Project, 303 W. 42nd St., New York City.

Shearer, Augustus H., Grosvenor Library, Buffalo, N. Y.
Texts and tunes, 40,000 American songs in sheet music. Collection includes the W. W. Nolan collection, the Delaney collection, and the Judge Louis B. Hart collection.

Shearer, (Miss) Inez R., Grosvenor Library, Buffalo, N. Y.
A collection of folksongs from Buffalo and vicinity, obtained largely through WPA Federal Writers' Project.

Shoemaker, Henry W., Restless Oaks, McElhattan, Pa.
Texts, 500. Tunes, 30. Regional source: Central Pennsylvania Mountains.

Simpson, (Miss) Annette, Federal Music Project, U. S. Works Progress Administration, 254 W. 54th St., New York City.

Smith, Carleton Sprague, New York Public Library, Fifth Ave. and 42nd St., New York City.
Archivist, New York Public Library (Music Division).
See also New York Public Library, Music Division.

Thomas, William S., 240 W. 71st St., New York City.
Collection containing Henry Livingston music book, a manuscript of the revolutionary period and later, songs with music of "Yankee Doodle" and songs from plays of that period.

Thompson, H. W., State College for Teachers, Albany, N. Y.

Townsend, Richard, Radiator Co., New York.

Troxell, William, "Morning Call", Allentown, Pa.

University Museum, University of Pennsylvania, Philadelphia, Pa.
Collection of phonograph records of American Indian and African negro songs from various tribes and groups, in native languages—no words or music in manuscript.

Curator, American Section: J. Alden Mason.

Works Progress Administration, Federal Music Project, 254 W. 54th St., New York City.
See Simpson, (Miss) Annette.

Works Progress Administration, Play Bureau, Federal Theatre Project, 303 W. 42nd St., New York City.

Works Progress Administration, Federal Writers' Project, Buffalo, N. Y.
See Shearer, (Miss) Inez R., Grosvenor Library, Buffalo, N. Y.

MIDDLE WESTERN AND SOUTHWESTERN STATES

Barbour, Frances, Southern Illinois Teacher's College, Carbondale, Ill.

Belden, H. M., 811 Virginia Ave., Columbia, Mo.
A large valuable pioneer collection.

Botkin, B. A., University of Oklahoma, Norman, Okla.
Editor of *Folk-Say*.
Publication: *The American Play-Party Song, With a Collection of Oklahoma Texts and Tunes.*

Brooks, John Lee, Southern Methodist University, Fort Worth, Texas.

Brewster, Paul G., 320 Trussler St., Oakland City, Ind.
Texts, 250. Tunes, 85. Child and other English ballads and folksongs; game-songs.

Campbell, (Miss) Marie, New Columbia High School, Grantsburg, Ill.
Tunes, 23. Regional source: Kentucky Mountains.

Chickering, (Mrs.) Geraldine J., 14903 Eastburn Ave., Detroit, Mich.
Texts, 234. (Child, 11).

Combs, Josiah H., Texas Christian University, Fort Worth, Texas.
Texts, 200. Tunes, 112.

Cross, Tom Peete, University of Chicago, Chicago, Ill.

Dobie, J. Frank, Austin, Texas.
Editor of Texas Folklore Society Publications.

Doty, E. William, 814 East Huron St., Ann Arbor, Mich.

Eddy, (Miss) Mary O., 1002 Walnut Ave., N. E., Canton, Ohio.
Texts, 402. Tunes, 200. Regional source: Ohio.

Edgar, Marjorie, Marine on St. Croix, Minn.
Regional sources: Minnesota (Finnish); Island of Lewis, Lake Superior. (Hebridean, Gaelic).

Finger, Charles J., Fayetteville, Ark.

Gaines, Newton, Texas Christian University, Fort Worth, Texas.

Gardner, Emelyn E., 2360 West Grand Boulevard, Detroit, Mich.
Texts, 170. (Child, 16). Regional source: Michigan.

Gaynor, Patrick, 2246 Lucas-Hunt Road, St. Louis, Mo.
Regional source: West Virginia.

Hastings, George E., University of Arkansas, Fayetteville, Ark.

Hull, Myra E., University of Kansas, Lawrence. Kansas.
Texts, 183. Ballads; folksongs; negro songs; children's songs.

Hunter, (Mrs.) Mabel Neal, Atlanta Public Schools, Atlanta, Georgia.
Texts, 100. Ballads; folksongs; play-party songs.
Regional source: Indiana.

Publications: "Brown County Songs and Ballads."

Lomax, Alan, Austin, Texas.

Collector on recording machines with his father John A. Lomax.

Lomax, John A., 400 East 3rd St., Austin, Texas and 1500 Eye St., Washington, D. C.
Very large collection of folksongs of all kinds from various parts of the United States, many in manuscript and many more on discs and records.
Editor of important cowboy and negro song collections.
Honorary Curator Folksong in Library of Congress.

Major, Mabel (Miss), Texas Christian University, Fort Worth, Texas.
Texts, 40. Tunes, 15.

Mackenzie, W. Roy, Washington University, St. Louis, Mo.

McGeoch, Glenn, 321 East Liberty St., Ann Arbor, Mich.

Nye, (Mrs.) Douglas, University of Indiana, Bloomington, Ind.

Payne, L. W., University of Texas, Austin, Texas.

Piper, Edwin F., University of Iowa, Iowa City, Iowa.
Texts, 1000. Tunes: 93 on phonograph records; 40 in manuscript. Rhymed fiddlers' calls, 100.
Regional sources: Iowa, Nebraska, and other Western states.

Pound, Louise, University of Nebraska, Lincoln, Nebraska.
Texts, 300. Regional source: Nebraska.
Publication: *Poetic Origins of the Ballad.*

Randolph, Vance, Pittsburgh, Kansas.
Texts, 400. Regional source: Ozark Mountain country.

Ridenour, H. L., Baldwin-Wallace College, Berea, Ohio.
Texts, 300. Tunes, 195. Regional source: Ohio.

Stout, E. J., American Red Cross, Hines, Ill.
Collection of Iowa material.

Taylor, Archer, University of Chicago, Chicago, Ill.
Check list of approximately 6,000 entry cards of American folksongs, ballads, chanteys, spirituals, etc.
Entries give title, contents, first line, occurrence, music, index of names and places.

Thomas, Gates, Southwestern Normal, San Marcos, Texas.

Thompson, Stith, Indiana University, Bloomington, Ind.
A collection of play-party songs and sailors' chanteys.

Utter, R. V., Clayton, Mo.

Warner, James H., Arkansas A. and M. College, Monticello, Ark.

White, Leslie, University of Michigan, Ann Arbor, Mich.

Wilson, Charles Morrow, Fayetteville, Ark.

Wimberly, Lowry, C., Box 1342, Station A, Lincoln, Neb.
Texts, 100. Regional Source: Nebraska.

Wolford, Leah Jackson.
A collection of Indiana play-party games.
Publication: "The Play-Party in Indiana".

FAR WEST

Arnoldson, (Mrs.) Louise G., Montana State University, Missoula, Mont.

Cadman, Charles Wakefield, 5159 Edgeware Road, San Diego, Calif.
Composer and collector in the field of Amerindian folk music.

Campa, Arthur L., University of New Mexico, Albuquerque, New Mexico.
Field: Spanish balladry.

Espinosa, Aurelia Macedonio, Stanford University, Stanford, Calif.
Field: Spanish balladry.

Fletcher, C. W., 1319 N. Catalina St., Hollywood, Calif.

Hustvedt, S. B., University of California at Los Angeles, Calif.
Publication: *A Melodic Index of Child's Ballad Tunes.*

Miller, Geo. M., University of Idaho, Moscow, Idaho.

CANADA

Barbeau, C-Marius, Victoria Museum, Ottawa, Canada.

Creighton, Helen, Dartmouth, Nova Scotia.
Collector and editor.

Lanctot, Gustave, Dominion Archives, Ottawa.
President, Canada Folk-Lore Society.

Mac Odrum, M. Maxwell, 3485 MacTavish St., Montreal, Que.

Mannay, (Miss) Louise, Newcastle Miramichi, New Brunswick, Canada.
Collection of material from country districts and lumber camps around New Brunswick.

Robins, John O., Victoria College, University of Toronto,
Toronto, Canada.

Williams, (Mrs.) Lucille C., 3504 Park Ave., Montreal, Quebec.

SOUTHERN STATES

Adams, E. C. L., 907 Richland St., Columbia, S. C.

Anderson, Geneva, Sevierville Road, Maryville, Tenn.
Collection of traditional ballads.

Archive of American Folksong, Library of Congress, Washington, D. C.
Records, 183 discs; 335 commercial recordings (RCA); 229 cylinders. Regional source: Southeastern states (Alabama, Arkansas, the Carolinas, Florida, Georgia, Kentucky, Louisiana, Tennessee, Texas, Virginia) and the Bahamas. Recorded music of Blackfoot, Catalina, Jemez Pueblo Karuk Konomihu, Luiseno, Nahvaho Indians; records from South Sea Islands and New Guinea.
Honorary Curator: John A. Lomax.

Bennett, John, 37 Legare St., Charleston, S. C.

Bickerstaff, I. A., Tishomingo, Miss.
Texts, 79.

Blake, Eugene H., Greenwood, S. C.

Brown, Frank C., Duke University, Durham, N. C.
Excellent collection of Southern ballads and folksongs. Tunes, 1,000 on cylinders and in manuscript.

Buchanan, (Mrs.) John P., (Annabel Morris), Marion, Va.
Texts and tunes, 2,000. Director of White Top Folk Festival.
Collector, editor, composer.

Burdette, Elizabeth, Lumberton, Miss.
Unpublished study: *Hand Me Down: A Collection of Mississippi Folklore.*

Burnett, A. H., Renalara, Miss.

Bynum, G. E., Saltillo, Miss.
Unpublished study: *Folk-Lore from Lee County, Mississippi.*

Campbell, (Mrs.) John C. (Olive Dame), John C. Campbell Folk School, Brasstown, N. C.
Publication: Co-collector and editor of *English Folk Songs from the Southern Appalachians.*

Cannaday, Dan, Radford State Teachers College, Radford, Va.

Chandler, George W., Graduate School, University of North Carolina, Chapel Hill, N. C.
Unpublished study: *History and Present Status of Folksong Scholarship in the South.*

Chappell, L. W., University of West Virginia, Morgantown, W. Va.
Texts, 1,000. Tunes, 200. Regional source: West Virginia.
Publication: *John Henry: A Folk-Lore Study.*

Chase, Richard, Institute of Folk Music, University of North Carolina, Chapel Hill, N. C.
Texts and tunes, 23. Director of Institute of Folk Music.

Clark, (Mrs.) Donald, Huntington, W. Va.

Clark, T. D., Louisville, Miss.
Texts, 118.
Unpublished Collection: "Ballads and Songs from Winston County."

Cobb, Ann, Hindman Settlement School, Hindman, Ky.
Texts, 20 (Child Ballads).

Corban, Emma Ruth, Fayette, Miss.
Texts, 114.

Cox, John Harrington, University of West Virginia, Morgantown, W. Va.
Editor of West Virginia Folk-Lore Society Publications.
Publications: *Folk Songs of the South;* "Negro Folk-Tales from West Virginia", *JAFL*, XLVII.

Craig, (Miss) Lillian, 118 Oxford Ave., Roanoke, Va.
Texts and tunes, 150. Regional sources: Northern Virginia, across border of Tennessee and North Carolina.

Criss, Ralph J., Coffeeville, Miss.
Texts, 100.

Davis, Arthur Kyle, Jr., University of Virginia, Charlottesville, Va.
Texts, 3,000. Tunes, 900. Phonograph records, 300.
Publications: *Traditional Ballads of Virginia;* "Ballads and Folk-Songs of Virginia," *University of Virginia News-Letter*, April 3, 1931; "Folk-Songs in Virginia," *University of Virginia News-Letter*, Feb. 1932; "On Folk-Songs in Virginia", *University of Virginia News-Letter*, March 1935; "A Virginia County Collects Its Folk-Songs", *University of Virginia News-Letter*, Nov. 1934; "Some Problems of Ballad Publication", *Musical Quarterly*, XIV, 2; "On the Collecting and Editing of Ballads", *American Speech*, Aug. 1930.

Davis, W. P., Galax, Va.
Regional sources: Southern Appalachians, Southwest Virginia.
Director of band formed for purpose of searching for and keeping folk music alive.

DuBose, (Mrs.) Louise J., 1717 Gervais St., Columbia, S. C.

Easley, (Mrs.) G. V., Tula, Miss.

Fauntleroy, (Miss) Juliet, Altavista, Va.
Texts, 300. Tunes, 85.

Fuson, H. H., Harlan, Ky.
Texts, 125.
Publication: *Ballads of the Kentucky Highlands.*

DeGaetani, F. M., University of Florida, Gainesville, Fla.
Field: Spanish balladry.

Gordon, R. W., 6400 Georgia Ave., Washington, D. C.
Large and valuable collection of ballads and folksongs of many types collected from various parts of the United States.

Greenleaf, (Mrs.) W. E., Marshall College, Huntington, W. Va.
Texts, 225. Tunes, 200.
Publications: Co-editor of *Ballads and Sea Songs of Newfoundland.*

Greer, I. G., The Mills Home, Thomasville, N. C.

Grumman, Russell M., Institute of Folk Music, University of North Carolina, Chapel Hill, N. C.
Chairman, Institute of Folk Music.

Harrison, W. S., Fayette, Miss.
Texts, 151.
Collection of folksongs in collaboration with C. E. Knapp.

Hughston, Sanford R., Courtland High School, Courtland, Miss.

Hauptmann, O. H., University of Florida, Gainesville, Fla.

Hudson, A. P., University of North Carolina, Chapel Hill, N. C.
Texts, 207.
Publications: *Folksongs of Mississippi and Their Background; Ballads and Songs from Mississippi, JAFL,* XXXIX.
Unpublished studies: "Specimens of Mississippi Balladry", "A Patch of Mississippi Balladry."

Hunter, Edwin R., Maryville College, Maryville, Tenn.
Secretary of the Tennessee Folklore Society and Editor of the *Bulletin of the Tennessee Folklore Society.*

Jackson, George Pullen, Vanderbilt University, Nashville, Tenn.
Texts and tunes, 500 old tunes and texts of white spirituals.
Publications: *White Spirituals in the Southern Uplands;* "Buckwheat Notes", *Musical Quarterly,* XIX, 4; "Genesis of the Negro Spirituals", *American Mercury,* June, 1933; "American Folk Songs", *Virginia Quarterly Review,* January, 1936; "Stephen Foster's Debt to American Folk Song", *Musical Quarterly,* XXII, 2.

Jameson, Gladys V., Berea College, Berea, Ky.

Kirkland, Edwin C., University of Tennessee, Knoxville, Tenn.
Texts, 50 contemporary folksongs and ballads.

Knapp, Charles E., Fayette, Miss.
Texts, 151.
Collection of folksongs in collaboration with W. S. Harrison.

Knobloch, Fred F., Crozet, Va.
Texts, 100. Regional sources: Albermarle, Orange, and Amherst counties.

Ladd, F. B., Charleston, Miss.
Texts, 52.

Lewellen, Ethel, Central Academy, Miss.

Lomax, John A., 1500 Eye St., Washington, D. C.
Phonograph records, 900.
See Archive of American Folksong.

Long, (Miss) Mary Ila, Saltillo, Miss.

Lunsford, Bascom Lamar, Asheville, N. C.

Matteson, Maurice, University of South Carolina, Columbia, S. C.
President, Southeastern Folklore Society.
Publication: *Beech Mountain Folksongs and Ballads.*

McLure, (Mrs.) Ethel Ferrill, Berea College, Berea, Ky.

McCoy, (Mrs.) George C., 129 Linden Ave., Asheville, N. C.

McDowell, L. L., Smithville, Tenn.

McGhee, (Mrs.) Edward, 9 Thorn Place, Montgomery, Ala.
Collection of Alabama ballads and folksongs, with texts and music.

Milling, Chapman J., State Hospital, Columbia, S. C.

Morris, Alton C., University of Florida, Gainesville, Fla.
Texts, 1000. Tunes, 200. (Child, 25). Records, 25. Regional source: Florida.
Editor, *Southern Folklore Quarterly.*

Neal, Mabel Evangeline
See Hunter, (Miss) Mabel Neal, in Midwestern Division.

Newcomb, (Miss) Mary, 1240 Newton St., N. E., Washington, D. C.

Niles, John Jacob, John C. Campbell Folk School, Brasstown, N. C.
Texts and tunes, 500. Regional sources: Kentucky mainly; Virginia and North Carolina.
Publications: Set Nos. 8, 9 and 14, Schirmer's American Folksong Series; Songs of the Hill-Folk.

Owens, (Miss) Bess, Pikeville College, Pikeville, Ky.
Texts and tunes, 175. (Child ballads, 30).

Parrish, (Mrs.) Maxfield, St. Simons, Ga.
Negro material.

Peel, (Miss) Alfreda, 215 Broad St., Salem, Va.
Texts, several hundred. Regional source: Southwest Virginia.

Penn School Folklore Society, St. Helena Island, Frogmore, S. C.
Negro material.

Peterkin, (Mrs.) Julia, Fort Motte, S. C.
Negro material.

Powell, John, Richmond, Va.
Composer and pianist; interested in folk music both for its own sake and as yielding themes and material for artistic compositions.

Purcell, (Miss) Margaret, "Clifton", Greenwood, Va.
Tunes, 115. Regional source: Virginia.

Richard, J. A., Tennessee Folklore Society, Cookeville, Tenn.

Roberts, Annie Laurie, Poplarville, Miss.

Roberts, Helen H., High Watch, Tryon, N. C.
Texts and tunes, 500. Regional source: Jamaica.

Rufty, Hilton, 3612 Chamberlayne Ave., Richmond, Va.
Collector and music editor of white spirituals.
Publication: *Co-editor Twelve Folk Hymns; The American Ballad Book* in collaboration with Reed Smith.

Scarborough, Dorothy (deceased), (Collection in hands of sister, Mrs. George W. McDaniel), "The Chesterfield", Richmond, Va.
Texts and tunes, 600.
Publications: *On the Trail of Negro Folksongs; A Song Catcher in the Southern Mountains.*
See Columbia University Collection of Speech Records.

Scott, (Miss) Theresa, Pickens, Miss.
Texts, 102.

Seeger, Charles, Resettlement Administration, Washington, D. C.

Smith, Reed, 812 Sumter St., Columbia, S. C.
Founder and first president of South Carolina Folklore Society; collector of traditional ballads in South Carolina, North Carolina and West Virginia.
Publications: *South Carolina Ballads; The American Ballad Book* in collaboration with Hilton Rufty.

Stone, John, Paint Bank, Va.
Texts, 300. Tunes, 80.
Collector extraordinary for Virginia Folklore Society.

Swetman, George Francis.
Texts, 88.

Sutherland, E. J., Clintwood, Va.
Texts, 300 to 400. Regional source: Dickerson County, Virginia.

Sutton, Maude Minish (Mrs. D. H.), Raleigh *News and Observer*, Raleigh, N. C.
Texts, 500. Tunes, 63.

Stringfield, Lamar, University of North Carolina, Chapel Hill, N. C.
Director of Institute of Folk Music; composer and conductor.
Publication: *America and Her Music*, Bulletin of North Carolina Press.

Thomas, Jean, Ashland, Ky.
Texts, 100.
Publications: *Devil's Ditties; The Traipsin' Woman.*

Tufts, Margaret Anna, Lees-McRae College, Banner Elk, N. C.
Texts, 100.

Warner, James H., Arkansas A & M College, Monticello, Ark.

Wheeler, (Miss) Mary, Hindman Settlement School, Hindman, Ky.
Texts, 70.

White, Newman I., Duke University, Durham, N. C.
Large published and unpublished collection of negro material.

Wilcox, Mollie, Berea College, Berea, Ky.
Collector and singer.

Wilkinson, Winston, University of Virginia, Charlottesville, Va.
Texts and tunes, 1,000. Regional source: chiefly Virginia.
Collection deposited in Library of University of Virginia.

Williams, (Mrs.) Mims, Magee, Miss.

Wilson, Charles Morrow, Fayetteville, Ark.

Womble, Lois, Water Valley, Miss.
Unpublished study: *Mississippi Folklore.*

Woofter, Carey, Glenville College, Glenville, W. Va.
Texts, 105. Tunes, 30. Regional sources: central and south West Virginia; a few from Kentucky, Massachusetts, and Missouri.

Work, John W., Fisk University, Nashville, Tenn.

Work, Monroe, Tuskegee, Ala.

Workman, Max, Wayne, W. Va.